


SQUARE DANCING

DECEMBER , 1973

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*Holiday
Greetings to
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official magazine The  AMERICAN SQUARE DANCE SOCIETY



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FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

It is very gratifying to have visiting square dancers come in to our store and tell us that they kept our listing until they vacationed in Florida and then came to Clearwater to see us. It is doubly so to hear them say as they are leaving, "We're glad we found you — the trip was worth it." Your magazine is performing a valuable service!

Leonard Rauch
The Quality Western Shop
Clearwater, Florida

Dear Editor:

Thanks for the Recap (Index) of the Caller Module. As Education and Standardization Chairman of MALT (Mississippi, Arkansas, Louisiana, Texas) Callers Association this will prove very useful. Medals, ruffles and flour-

ishes — with 22 guns — to you and your helpers for the fine job being done.

Chuck Besson
Alexandria, Louisiana

Dear Editor:

You might be interested to know that "garage sales" are very popular in this area. Re-
(Please turn to page 47)

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SQUARE DANCING

OFFICIAL PUBLICATION OF THE

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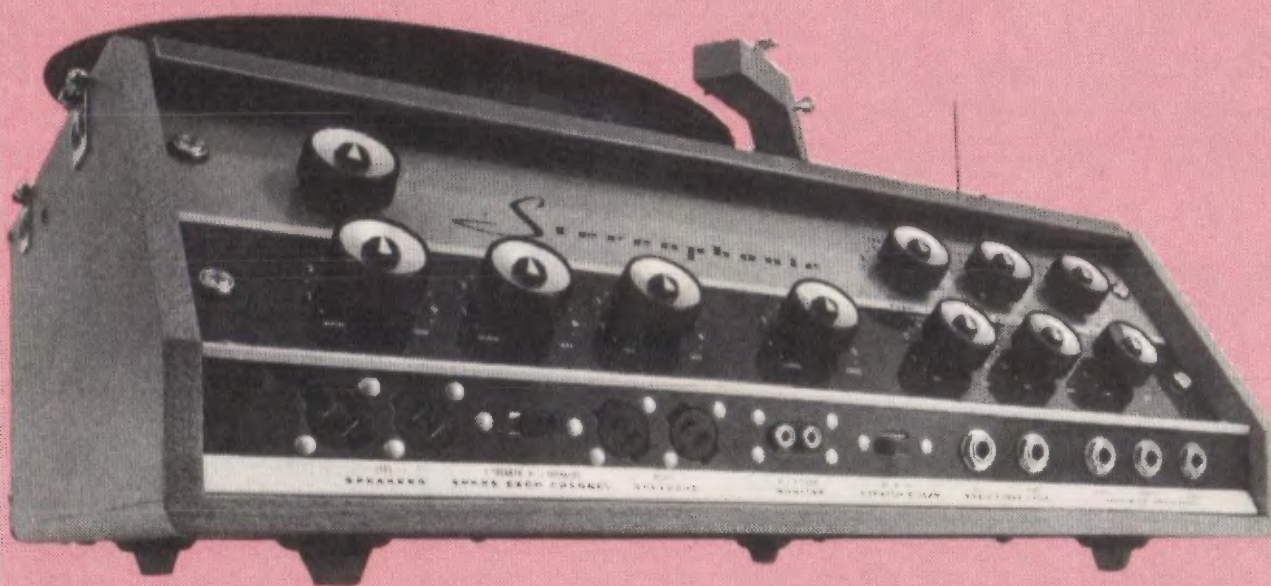
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GENERAL STAFF

| | |
|-------------------------|------------------------|
| Editor | Bob Osgood |
| Editorial Assistant | June Berlin |
| Advertising Manager | Marvin Franzen |
| Dancers Walkthru | Becky Osgood |
| Subscriptions | Betty Baker |
| Processing | Joy Cramlet |
| Art Consultant | Frank Grundeen |
| Photographic Consultant | Joe Fadler |
| Art Advisors | Chas. Dillinger Assoc. |

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Line

ENERGY CRISIS AND SQUARE DANCING: First indications of the effect of fuel shortages on the square dance activity are that for the time being regular home club programs may not suffer. The problems of heating which have a bearing on attendance at many spectator activities should be adequately offset due to the amount of heat generated by the dancers themselves. Colder areas may see a slight change in program format with possibly longer tips and shorter rest periods. In the event of gasoline rationing, long trips to participate in a single evening dance may be curtailed. We may also see the shortening or even canceling of some traveling schedules on the part of callers. Higher costs could result in higher fees, too. Best bet -- re-confirm dates when in doubt.

TOPS IN SINGING CALLS: Completion of the poll to determine the "hit" singing call for the period beginning October, 1972 conducted by SQUARE DANCING magazine, showed Good Morning Country Rain on Red Boot in the lead. Tied for second was Tie a Yellow Ribbon on Blue Star and Lovin' Her Was Easier on Top. Next was Street Fair on Jay-Bar-Kay, closely followed by Soft, Sweet and Warm on Wagon Wheel. Balance of the "top ten" included Green River on Grenn, Someone Sweet to Love on Kalox, Just Enough to Keep Me Hanging On on Red Boot, Thank You So Much on Mac Gregor and Naughty Lady on Kalox.

BASIC CODING SYSTEM BEGINS: At this time six square dance recording companies have indicated that they are seriously contemplating using the Basic Code system outlined in the November 1973 issue of SQUARE DANCING. Program calls for listing the highest basic used on the record as a help to callers and dancers. Starting next month in the Workshop section, all dances within the first 75 basics will list the basic code number beside each title.

CATCH ALL EIGHT: Latest pre-registration count for the National slated for San Antonio next June -- 5,300. We'll guess a final registration total of 19,280.... Very sorry to learn of the passing on October 29 of one of Square Dancing's staunchest supporters -- Bill Reid in Lakewood, California. A hard worker on National Conventions in the past, Bill was slated to be General Chairman for the 1974 California State Convention. He is survived by his wife, Gloria who, it is learned will take over as Convention head.

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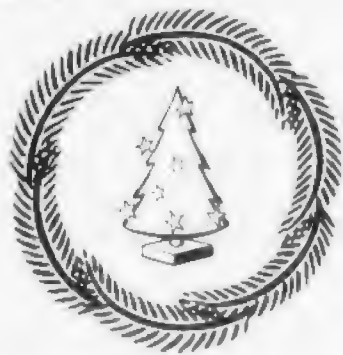
AS I SEE IT

bob osgood

December, 1973

THIS MONTH BEING OUR CHRISTMAS ISSUE for the 25th year, we would like to wish all the members of The American Square Dance Society a very warm Christmas holiday season and a prosperous and joyous 1974. Starting back in 1951 we began using the folios at the bottom of the various pages in our December issue as a means of extending a "personal" greeting from the various members of the Sets in Order Staff to our friends scattered throughout the United States, Canada and around the world.

Over the years this custom has grown and each December we include the names of some of the men and women who have been associated with us on the premium records, on our Asilomar Institute Staffulties, served with us on overseas tour staffs or have somehow been involved in SIOASDS activities during the course of the past year. So, as you go through your magazine this month, please consider each one of these greetings as being a very personal one from each member of our "family" to yours.



An Interesting Aspect Of The Activity

THIS TIME EACH YEAR we devote a portion of the magazine to listing the names of some of the many callers who travel north and south, east and west across the United States and Canada. There has been some speculation as to just how long the *traveling caller* would last as an important function of the calling art. Like the itinerant "medicine men" of a bygone era, the traveling caller has done much to fan the flames of square dancing enthusiasm over

the past twenty-five years.

Many of the experts who traveled from town to town, calling for one or two clubs and then moving on, did much to stimulate the interest of area club callers and helped to establish a degree of calling excellence over the past two decades. Once dancers had an opportunity to dance to some of these traveling "missionaries," they began to expect a higher degree of performance from their own callers and thus, because of the traveling man, calling standards did get a decided boost.



The traveling caller had other effects on the changing square dance scene. The caller's use of new experimental material, his ability to program intelligently, his attention to costuming and his quality public address equipment were all a great influence (good or bad) on the growth of square dancing.

Perhaps the traveling callers did their job too well, for the increasing excellence of local "home club" callers has, in some instances we are sure, made it more and more difficult for the traveling man to obtain bookings.

However, as in any form of recreational entertainment there are the "stars" and as long as there is a square dance activity there will probably always be a place for some of these highly effective "crowd pleasers."

"What a soft job," one may say when thinking of the life of the professional, traveling caller. Well, maybe the higher rates of pay (anywhere from \$100.00 to \$400.00 for a

single event) may sound like a lot of money, particularly when the caller moves into town, sets up his equipment, calls a three hour dance, then moves on to another city to call the identical program the following night, and so on. But it's not all a bed of roses.

Car expenses, hotels and meals on-the-run, are just a small part of the price of fame. There are weeks, sometimes months, away from home and family. There is the continual "unknown" of trying to guess what the dancers at tonight's big event will be able to do. There is the constant worry of a car breakdown, a gasoline strike, or insufficient instructions on just how to get to a dance. There is the concern of weather, of driving conditions and there is the ever present worry, "Will they like me and will they enjoy my program?"

When you take all the minuses and subtract them from the pluses, you are apt to come up with the conclusion that the traveling caller's lot is not (necessarily) a happy one. Perhaps the home club caller, despite his \$25.00, \$35.00 or \$50.00 income for an evening of calling, doesn't have too bad a situation after all. The faces that greet him each club night are the same friendly, familiar faces. He may work hard on his program before each club night, but usually he knows what to expect and he does have an opportunity to build his dance around known factors. He can usually be assured of a good family meal before setting off for the dance and after the evening is over, coming home seems mighty good.

Maybe the days of the traveling caller *are* numbered. Maybe those who have been spending at least half of every year "on the road" will find that their real rewards lie with the home club and that friendly sea of faces. Whatever happens, the traveling caller will have served his purpose. The activity will have benefited from his visits and when and if he does become a passing legend, he will have provided much of the color of today's contemporary square dance scene.

Lady Callers, Attention

IT WAS SOME TIME AGO, but we remember dancing at a large, outdoor slab one summer with some 100 squares and a dozen callers taking their turns at the mike. After a

particularly satisfying tip, we were standing around in the square, talking with the others, when one of the dancers in the group said, "You know, that last dance was one of the most enjoyable I've ever had. I don't think I've ever danced to that caller before. Could you tell me his name?"

Believe it or not it wasn't possible to give *his* name, because the caller was a lady. The interesting thing was that the voice was purely feminine. It couldn't have been confused in any way with a male voice. The caller was



not "just another" male caller or female caller. The caller was an accomplished expert at the art of calling and without a doubt could compare favorably with *any* caller, anywhere.

For some reason lady callers have had two strikes against them before they even start. If you doubt it, consider this note which we received recently: ". . . We had a prime example (of discrimination) just this past week. A local park district hired one of our very fine women callers and one of our newer, less experienced, male callers. She was offered exactly one-half the salary (offered to the man). She wasn't told outright 'because you are a woman', but this turned out to be the reason. . . ."

Maybe it's about time that we take a closer look at some of the achievements being made by distaff members of the calling profession. What are the problems facing our lady callers? What about recorded square dance music—does it leave you ladies out of things completely? What about equipment? Surely if modern public address systems are heavy for the man, they must also pose a problem for the ladies.

Why not let us hear from you? We'd like to take a poll of all women callers, both here
(Please turn to page 50)

TRAVELING CALLERS—1974

FOR THOSE OF YOU PLANNING BIG EVENTS on the square dance horizon, here are the names and addresses of some of the callers who have been a part of the traveling caller scene for more than a decade. The experiences of most of these individuals, in addition to travel calling, include the conducting of home club programs, the teaching of classes and in many instances appearances on square dance recordings.

When communicating with callers be certain to be explicit concerning dates, times, fees, etc. Communication is a two-way street and it's just as important for the caller to hear back from you once he has answered an inquiry as it is for him to answer you in the first place. There have been a number of instances of callers acknowledging requests for information concerning availability, prices, etc., and then not hearing back for weeks, sometimes months. After requesting information from a caller and then receiving it, it is important to let him know promptly if his services are going to be needed — or — if you find that you are *not* going to require him as a caller, let him know. It may only be a post card but it will help greatly in his never ending task of setting up tours. On the other side of the coin, the past has proven that those callers who respond quickly and with all the information requested are "heroes" indeed.

The listing of these callers is a non-paid service of The American Square Dance Society and is in no way to be construed as an endorsement of any of these callers. Neither is the omission of any caller's name from this list to be considered a criticism. Unfortunately there is not sufficient room to run the names of all of those who are available for out of town calling assignments. However, when we do have names and addresses available we are happy to send them along if your specific request is accompanied by a stamped, return envelope. In the following listing where no itinerary is given, please write direct to the individual for information.

Anderson, Ken 8 Fireside Lane, Newtonville, N.Y. 12128.

Bates, Red 222 Glendale Road, Hampden, Mass. 01036.

Bausch, Harold 2120 Jaynes St., Fremont, Nebr. 68025. Jan.: Ia., Okla., Texas; Mar.: Minn., Ia.; May: Ks.; Aug: Minn.; Oct.: Ill., Tenn., Ala.

Brownlee, "Tex" Al Fontana Village Resort, Fontana, N.C. 28733.

Brundage, Al 83 Michael Rd., Stamford, Conn. 06903.

Brundage, Bob 34 Franklin St., Ext., Danbury, Conn. 06810.

Burdick, Stan P.O. Box 788, Sandusky, Ohio 44870.

Cavanagh, Tommy 17 Wrexham Rd., Harold Hill, Romford, Essex, England

Christopher, Fred 3120 Yale St. No., St. Petersburg, Fla. 33713.

Copeland, Jim 1540 Paullus, Memphis, Tenn. 38127.

Custer, Curley 37 Redwood Dr., Hagerstown, Md. 21740.

Flippo, Marshall 1918 Marshall St., Abilene, Texas 79605.

Foote, Ed R. D. #3 McCandless Dr., Wexford, Pa. 15090. Jan.: Pa., Ohio, N.Y., Fla.; Feb.: S.C., Tenn., Md., Mass., Eastern Canada; Mar.: Eastern Canada; Apr.: Vt., Eastern Canada; May: Ky., Mich., Ind., Ill.; June: Ill.; Aug.: Ind., N.C., Texas; Sept.: Texas, Conn.; Nov.: Mo.; Dec.: S.C.

Franklin, Don P.O. Box 364, Arvada, Colo. 80002.

Golden, Cal P.O. Box 2280, Hot Springs, Ark. 71901. Jan.: Texas, N.M., Ariz., Calif., Ind.; Feb.: Ind., Mich., Va., Minn., Ill.; Mar.: Mo., Ind., N.Y., Conn., Mass., N.J., Vt., N.H., R.I.; Apr.: Ark., Ky., Mo., Nebr., Mont., Wyo., Ill., Ohio, Ia.; May: Pa.,

Ind., Maine, Ontario, Canada, Ohio, Ill., Ark.; June: Mich., Ontario, Canada, La., Texas; July: Wyo., Colo., Ga., Fla., Miss., Ala.; Sept.: Ala., Ga., Pa., Ohio, Va.; Oct: New Brunswick, Canada, Mass., Va., Dela., Tenn.; Nov.: Minn., Ohio, Mich., Ky., Pa., Ark.; Dec.: Ia., Ind., Minn., Ark.

Haag, Jerry 920 Pike St., Cheyenne, Wyo. 82001.

Helsel, Lee 4392 Dorking Ct., Sacramento, Calif. 95825.

Helt, Jerry 510 Stanley Ave., Cincinnati, Ohio 45226.

Hendrickson, Chip 26 Rock Ridge Rd., Newtown, Conn. 06470.

Hendron, John 33 Fox Hill Rd., Framingham Centre, Mass. 01701.

Houlton, Dick 1201 West Park St., Stockton, Calif. 95203.

Horn, Al Cedarhill Farm, Penrose, Colo. 81240.

Johnson, Bruce P.O. Box 418, Santa Barbara, Calif. 93104. Apr. & May East Coast and back; Nov.: South and East.

Johnston, Earl P.O. Box 2223, Vernon, Conn. 06066.

Jones, Dick RD 2, Box 266, Califon, N.J. 07830.

Jones, Jon 1523 Bluebonnet, Arlington, Texas 76013.

Kinney, Ernie P.O. Box 177, Cantua Creek, Calif. 93608.

Lane, Frank P.O. Box 1382, Estes Park, Colo. 80517. Jan.: Southern States, Midwest States, Mountain States; Feb.: Calif., The Southwest; Mar.: Mountain States, Midwest, Southwest; Apr.: Midwest, Ore., Wash., British Columbia; May & June: Midwest, Northeast.

Lasry, Jack 19010 N.W. 11th Ave., Miami, Fla. 33139.

LeClair, Johnny P.O. Box 351, Riverton, Wyo. 82501.

Livingston, Jack 129 N.W. Port Charlotte Blvd., Port Charlotte, Fla. 33950.

Luttrell, Melton 8512 La Jolla Ct., Ft. Worth, Texas 76116.

Main, Beryl 12933 E. Alaska Ave., Aurora, Colo. 80010.

Mayo, Jim Hesperus Ave., Magnolia, Mass. 01930.

Mitchell "Singing Sam" 219 E. Society Dr., Holiday, Fla. 33589.

Noland, Phil 701 Phillips Ave., Phillips, Texas 79071.

Page, Bob 31855 Veril Way, Hayward, Calif. 94544.

Parrish, Vaughn 825 Cherryvale Rd., Boulder, Colo. 80303.

Roth, Gloria Rios House of Roth, RR #2, Annapolis Royal, Nova Scotia, Canada. Apr. & May: East Coast and Canada; Sept.: East Coast and Canada.

Roth, Johnnie House of Roth, RR #2, Annapolis Royal, Nova Scotia, Canada. Sept. to June: United States and Canada.

Ruff, Bob 8459 Edmaru Ave., Whittier, Calif. 90605.

Schneider, Ron 55 Barrett Road, Apt. 104, Berea, Ohio 44017.

Shepherd, Art P.O. Box 15045, Aranui, Christchurch 6, New Zealand.

Smith, Manning 113 Walton Dr., College Station, Texas 77840.

Smith, Ray AC 214 Star Harbor, Malakoff, Texas 75148.

Taylor, Dave 1829 West Sessions Walk, Hoffman Estates, Ill. 60172.

Tipton, Allen 5415 Lynndell Rd., Knoxville, Tenn. 37918.

Tucciarone, Harry 57 Gisella Rd., Trumbull, Conn. 06611. Feb.: Fla.; Mar.: Mich., Ohio, Colo.; Apr.: Mich., Kansas, Ia., Colo., N.M., Calif.; May: Ore.; June: Ohio, Nebr., Texas; Aug.: Ga.; Oct.: Ohio, Mont.; Nov.: Ohio.

Van Antwerp, Bob 201 East Adams, Long Beach, Calif. 90805.

Williams, Deuce 3452 Iriquois Ave., Detroit, Mich. 48214.

Williamson, Don College Hills, Greenville, Tenn. 37743.

Wright, Bob 15320 35th Ave. West, Alderwood Manor, Wash. 98036. Jan.: Seattle to Wichita, Ks.; Feb.: So. Calif.; Mar.: Vernon, B.C., Canada; Dec.: So. Calif.

Yerington, Bob 515 E. 9th St., Muscatine, Ia. 52761



President's Ball committee heads and guests at the 1972 Presidents Ball in Framingham, Massachusetts.

CLUB with a great idea

LOCATED IN FRAMINGHAM, Massachusetts, a community of about 5,500 situated 20 miles east of Boston, Fairs 'N Squares are ten years old and have a membership of about 240. The group dances three nights a week, featuring both square and round dancing.

In 1967, in search of a means to improve square dance programs on a statewide basis, Fairs 'N Squares hit upon the idea of bringing together once each year for one full day, square and round dance club presidents from all over Massachusetts. After getting the support of Charlie Baldwin (through the voice of

The New England Caller magazine) and of square and round dance associations such as EDSARDA and NECORTA, a committee of club members rolled up their sleeves and set to work. A format to include a seminar/dinner/dance program was decided upon. The all-afternoon seminar would be split into small groups for a discussion of problems and possible solutions; at the conclusion of the sessions each group's summations would be presented to the entire assembly in an auditorium. A catered dinner and ball would complete the day.

The Sixth Annual President's Ball was highlighted by guest keynote speaker, Charlie Baldwin. Following the seminar, club members took on the role of hosts and invited a visiting club executive to their home for a change of attire and a period of relaxation prior to the dinner and dance. Club caller, Paul Pratt called for squares to be set up for the evening dance. Charlie Baldwin conducted the Grand March. During intermission a letter from Governor Sargent was presented to Fairs 'N Squares President, Dick Moore, by area representatives, noting the significance of the event and congratulating the club on the *active* role it takes toward promoting square dancing. The all-day program attracted square and round dance club executives representing thousands of square dancers.

What does your club do to promote square dancing in *your* area?



Honored guest and Keynote Speaker Charlie Baldwin (Editor of New England Caller) is flanked by Chairmen Bob and Alice Gould.



A HELP for CALLERS

OVER THE YEARS there have been many ways that callers and authors of square dances have used to figure out various dance patterns. They have worked with tea cups, magnetic numbers, cardboard circles and squares and sometimes they have even used live people!

Here is another example of someone's ingenuity in designing eight little people who can be readily identified and easily moved from place to place. Square dancer Charlene Anderson made this tiny square of dancers for Al and Frieda Massa of Sacramento, California.

Spools of thread form the base for each person. Each couple is automatically color-keyed by the color of the thread. Four different colors are needed to complete the square. A penny is glued to the bottom of each spool. This has a double purpose. It gives the spool some weight so that it is less apt to tip over and it allows the spool to glide smoothly over a table surface.

The upper half of each body and each head

is made from a small styrofoam ball. Yarn is glued onto each head for hair. Pipecleaner arms are stuck into the styrofoam bodies. These arms give a clear indication of which direction the dancers are going.

When the square is first set up, the partners and corners are color-keyed in the following manner. Each partner's arm is dabbed with the same color paint, i.e. a lady's right arm and her partner's left arm might be painted red. Then the lady's left arm and her corner's right arm might be painted green. This is to assist the person planning a dance in making certain that a proper rotation of arms is used in any pattern.

Finally each couple is identified as to his position in the square by a number printed on a small square of paper which is pinned into the top of his head.

Another example of making something helpful out of rather unusual materials.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Contra Dances

Music used for contra dancing in the very early days was mostly of English origin. In the early 1800s dancing masters began putting figures to popular tunes of the day, a custom that has carried over to the present. The History continues with the introduction of polka and waltz rhythms into contra dancing.

● The era between 1825 and 1860 is of more than passing interest as far as contra dancing is concerned. Again one must give or take a few years. An enormous number of the contras which are favorites today were devised by dancing masters of the era. We have previously mentioned "Hull's Victory" and "Sackett's Harbor." They were named after American naval victories in the War of 1812, but I have come across no evidence that they were actually created at that time. In fact, England and Scotland have interesting variants of "Hull's Victory," called respectively "Pins and Needles" and "Scottish Reform." It might well be a variant to "Jackson at New Orleans." In the early days "Sackett's Harbor" was known as "Speed the Cable" with identical figures that are danced today.

The 1859 edition of "Howe's Complete Ball-room Hand Book" contains the following dances that are still being danced in New England to this day: "Hull's Victory," "Money Musk," "Beaux of Albany," "Chorus Jig," "Fisher's Hornpipe," "Lady of the Lake," "The Tempest," and "Soldier's Joy." And the following dances were fairly common fifty years ago, though seldom danced at the present time: "Durang's Hornpipe," "French Four," "Downfall of Paris," "Rickett's Hornpipe," "Arkansas

Traveller," "Lamplighter's Hornpipe," "Twin Sisters," "Beaus of Oak Hill," "Rory O'More," "Opera Reel," "Old Zip Coon," and "Larry O'Goff." The same edition gives a dance "Steamboat Quickstep" with identical figures to what is now called "Sackett's Harbor."

This too, was the era that saw the blooming into favor of two and four couple dances with the dancers formed "in a circle around the room, two couples facing each other alternately all the way round." Early favorites of this type of dancing were "Spanish Dance," "Rustic Reel," "Soldier's Joy," "Circassian Circle," "Merry Haymakers," and "Highland Reel." Just as popular were the dances known as "The Tempest," "Down East Breakdown," "Rural Felicity," and "Portland Fancy," wherein the dancers "formed as for Spanish Dance, except two couples face each other up and down the room." Progression in all of these dances was accomplished by the couples going forward and back, forward again and passing through to the next couple.

Polka and waltz rhythms were introduced into contra dances during the era also and the same 1859 edition of "Howe's Ball-Room Guide" describes these polka contra dances: "Hohnstocks Polka, Sultan Polka, Jenny Lind Polka, Baden-Baden Polka, German Polka and Cologne Polka." We might add that these were the names of favorite polkas of the era. For waltz contras we find "Cinderella Waltz, Spanish Waltz, Aurora Waltz, Prima Donna Waltz, Narragansett Waltz and Bohemian Waltz." Either or all of them end with "all waltz" or "all polka" round the hall.

You might, possibly want to call these

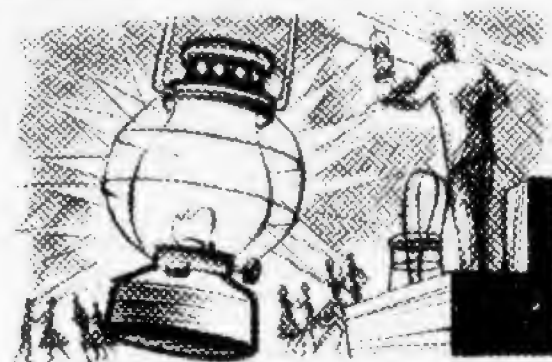
dances with polka and waltz rhythms the "freaks of contra dancing." None of them had a long life outside the big city ballroom and few were ever danced in the country town hall dances of the day. A variant of the circle-type dance was known in New England as "The Spanish Waltz" and it survived until well into the twentieth century. It too, is a variant of the English and Scottish "Waltz Country Dance." Without doubt the most beautiful of all the waltz contra dances was "La Contradanza" from Santa Barbara, California, and well described by Lucille K. Czarnowski in her book "Dances of Early California Days." Why the square dancers of California have permitted such a gorgeous dance to disappear passeth all human understanding.

The first three-quarters of the nineteenth century saw some of the best music composed for contras that has yet come to light. Such tunes as "Cincinnati Hornpipe," "Rickett's Hornpipe," "Rosebud Reel," "Massais Favorite," "Red Lion Hornpipe," "Lamplighter's Hornpipe," "President Garfield's Hornpipe," "Good for the Tongue," "Vinton's Hornpipe," "Liverpool Hornpipe," "Saratoga Hornpipe," and "Dundee Hornpipe" are non-pariel tunes for contra dances, to say nothing of the earlier ones like "Durang's Hornpipe," "Fisher's Hornpipe" and numerous Irish jigs and airs.

The tune, "Durang's Hornpipe," has an interesting history. John Durang was the first native American to win widespread recognition as a dancer. His favorite dance was a "Hornpipe" and he danced it nightly to enthusiastic applause when his Old American Company performed in the larger cities. The first New York season of the Company was 1785, and it was during this season that Durang made the acquaintance of a German dwarf named Hoffmaster. This little fellow, only three feet tall, was a talented musician and a prominent and popular figure in New York's artistic circles. He composed for the American dancer a melody which has become famous as "Durang's Hornpipe." The tune has survived fairly intact to the present day and every old-time fiddler worth his salt can play a version of it.

If you are interested in the music for early American dances, be they square or contra, do not overlook the several collections of fife tunes that can occasionally be found in secondhand bookshops. To be sure, not every fife tune is

suitable for, nor used for dancing, but many of them were. Such as "On the Road to Boston," "Lady in the Boat," "Hanover," "Scotland the Brave," "When Johnny Comes Marching Home," "The British Grenadiers," "Cock o' the North," "The Hundred Pipers," "The Barren Rocks of Aden," "O'Donnell Abhu," "Kinloch of Kinloch," "The Rakes of Mallow" and "Bonnie Dundee," are well-known fife tunes and have been played as fiddle tunes for contra dances for generations.



During the last half of the nineteenth century saw the emergence in importance of the square dance fiddler. It is difficult now to imagine that it was ever otherwise—but it was. To be sure, violins were used in most of the big city orchestras, but they were overshadowed by the trumpets, clarinets, trombones and oboes. You see, the music had to cut through the noise of the dancers; three or four hundred people simply walking across the floor will drown out even the loudest of fiddles, so the trumpets and clarinets carried the melody line of the dance tune being played along with the violins. Electronic amplification had not been dreamed of in those days.

The same era saw the gradual split between the dances performed in the cities and those danced in the small country towns. Still under the rigid control of the dancing masters, the dancers in the cities were taught mainly quadrilles, lancers and round dances of the day. Few, if any, contra dances were being taught, and those few were not such interesting dances as "British Sorrow" or "Dandies' Hornpipe." Dance manuals of the day did their best to kill contra dances. Publications by Elias Howe, Edward Ferraro, William B. De Garmo, C. H. Cleveland, Jr., Thomas Hillgrove and Allen Dodsworth either played them down or proclaimed bitterly against them and considered them unfashionable.

Next month Ralph completes this chapter on the Contras and the part they played in developing the Great American Dance.

DO THIS and You'll be a Smoother Dancer

NUMBER

14



CAST OFF

From a line of 4, the center two people separate and, working as a couple with the outside person serving as a pivot, they move forward and around a stationary pivot point. The distance to be covered in the Cast Off is determined by the call. It should be remembered that this is not a "swing" figure where the dancers move equally around a center pivot point, but the turning motion moves around one dancer who serves as the point of pivot.

TAKE A GOOD LOOK OK

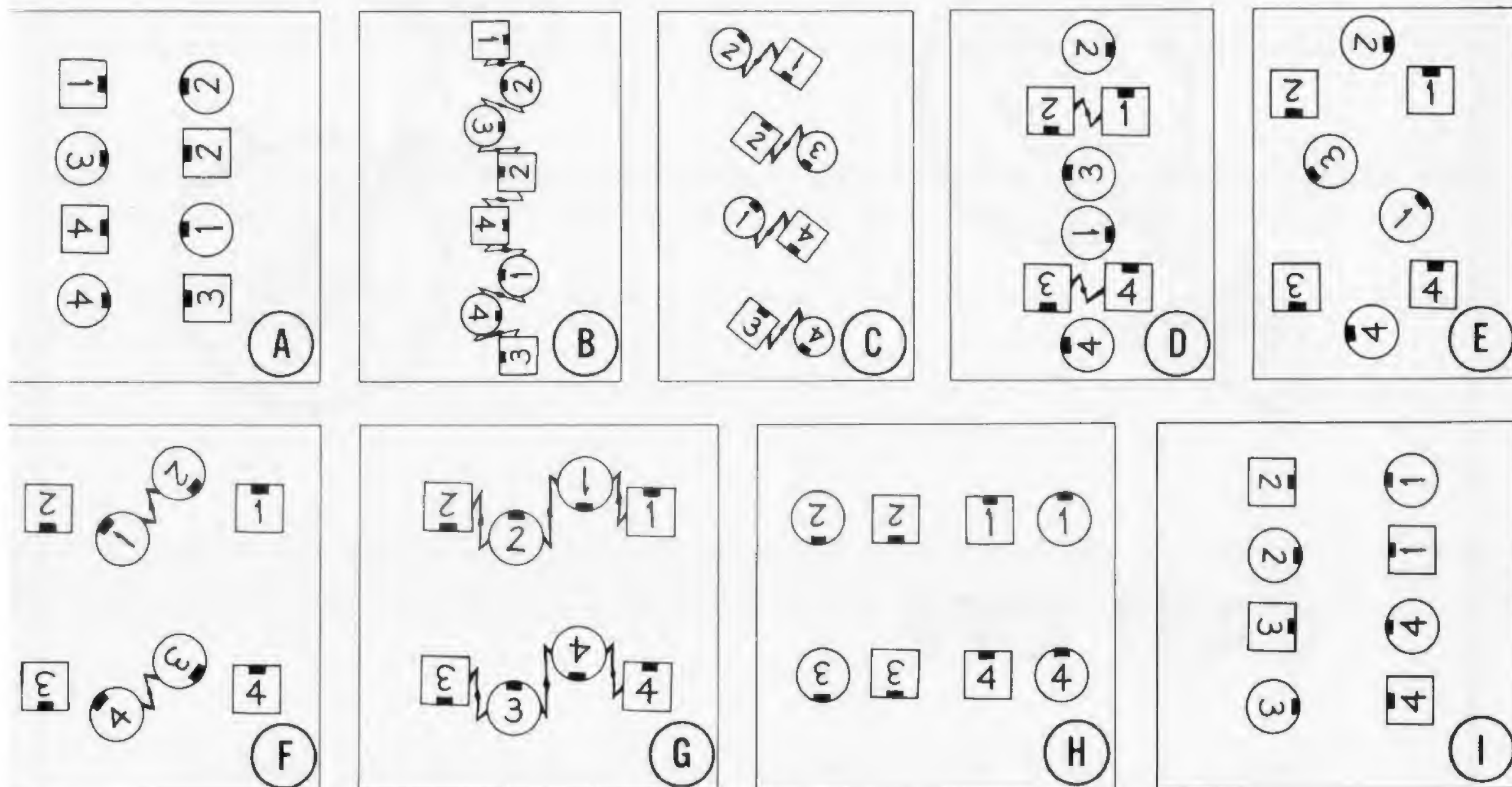
a feature for dancers



JOE

BARBARA

*Variations on a Theme:
Spin Chain the Line*



JOE: As Barbara and I have mentioned before, we enjoy the honest-to-goodness challenge that comes from doing a movement we know only from a different setup. This usually calls upon our ingenuity to do what the caller has in mind, but if the pattern is well thought out it is a lot of fun.

BARBARA: What we have in mind is a variation of Spin Chain Thru, known as Spin Chain the Line. We've done this a number of ways, but basically it starts from two facing lines of four after the heads do a right and left thru, head ladies chain and heads lead right and circle to a line (A). The dancers then either do a Do Sa Do to a long ocean wave or

simply step up to an ocean wave formation (B).

JOE: Following the routine for Spin Chain Thru, everybody turns by the right hand, half-way around (C). Working from this particular setup the men next turn by the left three quarters (D) and then step apart and away from each other. The ladies in the center trade (E) and then each of the ladies in the center will turn by the right three-quarters with the lady on the outside (F) to end in two ocean waves (G).

JOE: The ladies run to the left around the man (H), bend the line and you're set for an allemande left (I).

CLUBS for SINGLES

THIS MONTH WE TRAVEL up north to Canada to see what activity is taking place in one of the singles clubs in British Columbia.

Name of Club: Swingin' Singles

Age of Club: 5 years

Geographical area served: Victoria and vicinity

Size of Membership: 36

Meeting in a Church hall, the Swingin' Singles dance every Friday night and feel that weekly get-togethers are a must. This regular schedule fills a need and provides a continuity which the members find important in a singles group.

The club averages three to four squares at each dance and all dances are open to guests, both singles and couples. Only single people, 18 years or older, may join the club, although if members marry, they may remain as active participants. Over the years, the club has seen five marriages take place among members themselves.

A regular club caller handles the calling assignments for the group and also teaches a beginner class each year at which club members assist. Rounds and mixers are programmed regularly and while the mixers help to solve the problem of being certain everyone has an opportunity to dance, the Swingin' Singles do not find any particular problem with a predominance of ladies over men or vice versa.

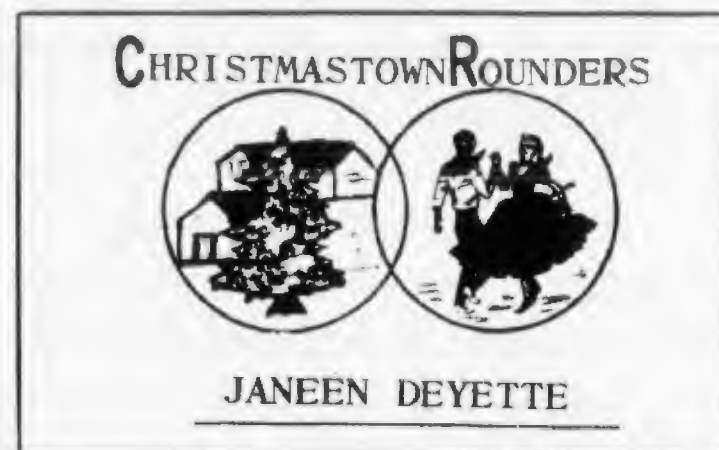
Yearly dues of \$25.00, payable semi-annually, plus a 75¢ per person charge at each dance finance the club's needs. The Executive Board consists of a President, Vice President, Secretary, Treasurer, Membership Chairman, Social Chairman, Western Square Dance As-

sociation representative and Club Reporter for the area publication, Cross-Trail News. The Board meets monthly.

Picnics, campouts, dinners, participation in W.S.D.A. trips and special theme dances, such as a costume dance at Halloween, seem most successful. Local W.S.D.A. rules for banner stealing as well as for a special Totem provide an incentive for the Swingin' Singles (as well as for all local clubs) to pay visitations to other groups.

One problem this group finds in evidence is the tendency for single persons to move about in their jobs more frequently than married couples and thus evoke a high rate of turnover in membership.

BADGE OF THE MONTH



Christmastown Rounders — what better time of year to feature such a badge than in December! Does the name have anything to do with Christmas? You bet it does as Shelton, Washington, in Mason County, ships some two million Christmas trees around the world each holiday. Rightly so this group of twenty couples named their club after this unique industry.

The club dances twice monthly, all year long. Its badge features a dancing couple and a "sparkly" Christmas tree.

So, Merry Christmas to all clubs everywhere, from the Christmastown Rounds and your Dancers Walkthru!

The WALKTHRU CHRISTMAS IDEAS

Over the past several months, we've been squirreling away various ideas and suggestions relating to the Christmas holidays. Here are some of them which may find their way into your club dances and Christmas parties.

Gift Exchange

Here are two different approaches to the usual white elephant exchange or "bring a gift for a man or lady" or "keep your present under a dollar."

"How about swapping a lb. of anything? That's what we did at our dance. A lb. of anything from peanuts to goose feathers, all gift wrapped! What fun and surprises!" — *Hillsboro Hoedowners, Oregon*

"We attended a pre-Christmas get-together . . . the only stipulation being a hand-made gift for the gift exchange. Needless to say this uncovered many unknown talents among the members. The gifts ranged from jars of jelly to decoupage." — *Bachelors N' Bachelorettes (Northern California)*

An Edible Centerpiece

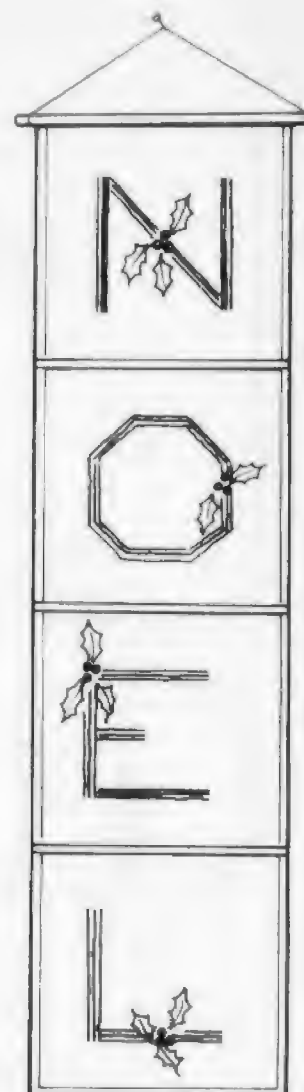
A very simple, but decorative and unusual, centerpiece can be made from the tall, pointed ice cream cones. Invert each cone, decorate the outside with aerosol frosting and tiny candies, or colored "shot." Stand a row of these down the center of your refreshment table. The need for working with clean hands and equipment and carrying in a dust-proof container is obvious.

A Wall Hanging

Give your club a festive appearance for the holiday season. Hem a piece of felt, burlap or fairly firm piece of material, about 8 by 40 inches. Make the hem at the top large enough to form a casing for a dowel or rod.

Divide the panel into equal fourths and form the letters of NOEL using braid, ribbon, ric-rac, lace or any other bits of fancy trim that you have left over in your sewing basket or box of Christmas wrappings.

Attractive Christmas wall hanging that can be stored and used year after year.



Cut out holly leaves, berries, or any other type of suitable trim and sew or glue onto the letters.

If you'd really like to be ambitious, make your banner read, "Merry Christmas."

This can be rolled up and stored to be used again the following year. — *Thelma Yorke, from the Pony Express Square Dance News of British Columbia.*

Knit Christmas Bells

Use No. 2 needles. Cast on 14 stitches. For the first row knit 10 stitches, purl last 4 stitches. Row two, which is the right side of your work, is made by simply knitting every stitch. Repeat these two rows until you have 22 ridges, ending with a knit row.

Bind off all stitches. Leave about a 12-inch strand of yarn after binding off the last stitch. Thread this strand of yarn into a tapestry or yarn needle and sew together the cast-on and bound-off edges.

You will see that you have a border of stockinette stitch on one end. This is the bottom of the bell. At the other end, or top of the bell, run your threaded needle through every stitch, drawing it tight. Fasten off. You can tie in a jingle bell for a clapper.

Size of bells can be varied depending on



the size of needles. White angora with red or green make pretty bells. To do this, work the first 10 stitches of row one with red or green and the last 4 with angora and 10 with the other yarn. Keep repeating both rows in this manner.

Trim with holly, bows. These make a pretty lapel pin. — *Verlyn Goodmanson, in the December 1972 issue of The Roundup, Official Publication of the Square Dance Federation of Minnesota, Inc.*

TRANSITION from Beginner to Club Dancer

IT SEEMS THAT SQUARE DANCERS the world over face similar problems. One of the most talked about situations is how to retain dancers from the first night of class into the vast world of square dancing. Hand in hand with this focal point are such topics as how to indoctrinate helpers so that they will actually be a help and not a hindrance to a teacher; how long to keep a class together, etc.

A panel on this subject was held this past June at the 22nd National Square Dance Convention in Salt Lake City, Utah. A summary of the views of the various panel members (both dancers and callers), by Lee and Lucille Walker of Harrogate, Tennessee, is presented here. They suggest that the ideas may be adapted to an area in whole or in part.

To begin with, the panel agreed on the following points:

1. Beginners must have sufficient lessons over a long enough period of time to feel confident on the dance floor.

2. Experienced dancers must refrain from urging beginners to go to club dances before they reach the goal in #1.

3. Callers must not rush their class members, either because of club pressures or their own desire to call "high level" material.

4. If the area will not support more than one club, it should be the joint responsibility of caller and dancers to develop a program

The WALKTHRU

to fit all the dancers. This is not easy but can be done by working together.

Other points which various panel members discussed, included the following:

. . . In addition to covering Basics 1-75, the following subjects should be included: history and philosophy of square dancing, manners and courtesies, styling and dress, how clubs operate.

. . . Indoctrinate experienced dancers who are to be helpers. Don't hesitate to let them know what you expect, and how and what they can do for the new dancers.

. . . Expose the students to different callers at halfway dances or party dances.

. . . Have some club type dances during the period. Invite other classes if there are some in the area.

. . . Give the class members club responsibilities of cleanup, refreshments, decorations, planning, collection of class fees.

. . . Hold extra sessions for slow dancers.

. . . Consider having plateau clubs in your area.

. . . A good communication between club officers should be established about the needs and levels of the class.

. . . If new dancers move away to another area, give them a contact as to where they can dance.

. . . Consider mimeographing sheets at the beginning of the class to tell the members what is expected.

. . . Invite new graduates to visit several clubs.

While the teaching and planning of square dance classes is the sole responsibility of the caller, club members can assist (or detract) greatly. What kind of attitude they display, their willingness to listen to the teaching, their cooperation, style of dress, friendliness, and so on can provide a positive example for new dancers to follow. A strong and happy foundation for future club dancers can be established at this point. The retention of these dancers can be guaranteed only if both caller/teacher and dancer/helpers in the area will concur on the length of class time, purpose and method to be followed. With all taking an active interest, the future of clubs could be bright indeed.

SQUARE DANCE DIARY *by a square dancer*

The combining of interests of those who square dance and have other recreation interests as well has been noted many times. Square dancers have found that it's fun to travel together and there have been a number of square dance travel trailer groups across the country. This month we suggest two other

HOBBIES THAT GO TOGETHER



"...CIRCLE TO THE LEFT AND DON'T BE SLOW, BREAK THAT RING WITH A DO PASO..."

"...CLIMBING TO THE TOP OF MT. KILIMANJARO ISN'T ENOUGH, HIGH LEVEL SQUARES HAS TO BE THE FIRST TO GO THROUGH A SINGING CALL AT THIS ALTITUDE..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.





Round & Round we go . . .

Subjects for this month's dialog are: The influencing factors in selecting material to teach, area Rounds of the Month, and the one wish our six couples have for the future.

What factors influence you in the choice of new material to present to your dancers?

Pell: First and foremost the music of any one dance must be good, must have a natural phrase without interludes if possible. No dance, no matter how good, will survive unless the music is good. Second is whether or not the music is a tune that would be familiar to the dancer, such as some of the old standard tunes like "Whispering," "My Blue Heaven," or a current POP tune. Third the dance must be well written and fit the music so the music talks to you and tells you what to do.

Winter: Play a couple of popular rounds like "Dancing Shadows", "Folsom Prison", etc, and have material so that you can plan your workshops from the level of dancers you have.

Lovelace: First is the music. Second is the routine. If the music is good it will carry an average routine. But we personally find that poor or weak music will not carry a good routine.

Day: *Music.* We have to like to listen to it ourselves, because we hear it a lot more than anybody else. *Author.* When you see certain names you look at the dance more favorably, probably because of the excellent routines written in the past. *Popularity.* Being sort of isolated up here, we can wait until a dance is being used to see if it is popular around the country—don't have to teach them before the ink is dry. *Routine.* Smoothness, flowing movement, comfortable positioning and movements, gimmick steps that fit the music and flow rather than being stuck in to have them there

and sequence that is not too involved. And, finally, *Round of the Month.*

Decker: It has to be good music—then we look for some new step or steps that are different or put together in a different way so as not to force the same routine on dancers with just different music. We try to mix the different rhythms so as to have a balanced program.

Essex: We're just cautious I guess, but we always stay about six months behind the rest of the country at least. If a dance stays on the top ten for six months or over there is a good chance that it will be danced country-wide for at least two to three years. These are the ones we choose and of these the music influences more than the step pattern. Although we recognize that you must have variety of choreography, we still feel that it is the music that must be good to make people want to dance.

If your area has a Round of the Month program, do you automatically teach the dance chosen regardless of your personal feelings about the dance? Do you ever refuse to teach the routine selected, and if so, why?

Lovelace: Normally we do teach our State ROM. However, if we feel that it is a bad choice and we have something we think the dancers will like better we will teach it instead.

Day: We have two Rounds of the Month in Michigan—one for square dancers and one for round dancers. We have, in the past, used both, or neither, depending upon those factors we listed as the ones that influence us in our choice of new material. No, we do not automatically teach either ROM. The method of selection in both cases leaves something to be desired, so we use our own judgment and check several different sources for our rounds.

If the current selection doesn't meet the proper standards (in our opinion) we use one that does.

Pell: Regarding this question, we feel you must be talking about round dance clubs and as such we feel that most ROM are selected in the so-called intermediate range of difficulty. We do present these regardless of our personal feeling about the dance. We try to keep our personal feelings out of the presentation so that it has a fair chance. We've been wrong about a dance more than once so we have adopted this method to give it a fair shake.

Winter: We teach the dances that our club likes and enjoys. What may please them would

not be chosen by other clubs. I think the teachers should know what dances are good and people enjoy.

Essex: Being off on our own and out of the "main stream" we don't have a ROM program in our area as yet, although it is bound to come in the near future. In September we choose a list of twelve square dancer's rounds (approximately eight of which were on last year's list) that will be taught in the forthcoming season in square dance clubs. In the round dance clubs the leaders choose the rounds that they will teach by mutual agreement, but no one is bound by this decision when it comes to ac-

(Please turn to page 51)



Opal and Joe Cohen—Granada Hills, California

RECOLLECTIONS OF SQUARE DANCING go back to 1936 for Opal Cohen. While visiting her Grandmother's farm in Troy, Pennsylvania, she participated in the "family dances" which were supported by the local farmers. Returning home to Albany, New York, Opal found that the only type of dancing available was ballroom. It was at a ballroom dance that she and Joe met and they were married about a year later.

After a move to Gloversville, New York, Opal and Joe were exposed to Western square dancing, folk and round dancing. When they learned that Betty Jayne and Tom Johnston were conducting classes in round dancing in Schenectady they made the trip to dance with them as often as possible, cramming all they could learn in the few hours they were together. At home they taught what they had learned to dancing friends and thus began their teaching activities.

When Opal and Joe moved to California they had no intention of continuing to teach, but in just a few months they started classes at a school near their home in Granada Hills, where they still have a weekly class.

They became members of Round Dance Teachers Association of Southern California in 1959 and Joe served as President of the organization in 1968. Opal and Joe also helped to form an informal get-together of round dance instructors in the San Fernando Valley, called VIMS.

This past summer the Cohens made their first trip East after 15 years, combining business and pleasure. They conducted clinics and taught at festivals and dances in New York, Ohio, Massachusetts, Connecticut, North Carolina, Texas and Canada.

At home Opal and Joe teach and cue programmed rounds at three square dance clubs, in addition to instructing at four round dance clubs—including a "Classics Club." They try to have at least one beginner class each year because they firmly believe that such classes are a must, not only to bring in new dancers but to keep the teachers aware of the dancers' needs as well.

They are the parents of a daughter and a son and have a year-old granddaughter, whom they are certain will become a dancer. They still enjoy bowling and swimming in addition to dancing. Opal and Joe are convinced that square and round dancing complement each other and keeping the two together will help each segment grow and grow.

• Chapter thirty

The Care and Feeding of Singing Calls

By Bill Peters, San Jose, California

IN ANY EFFECTIVE PROGRAM OF CALLER TRAINING, the primary attention of a would-be caller has traditionally been focused upon the study and practice of patter calling. And this is exactly as it should be! The specialized techniques of patter calling are among the most difficult skills that a student caller must learn and it is, therefore, a wise idea for him to concentrate a major share of his total study program on those training activities that will help him to understand the complex mysteries of calling "hash."

But this should not be interpreted to mean that today's caller can get by on patter alone. Far from it! For it is certainly true that nearly half of most modern square dance programs are devoted to the calling of singing calls, and while this in no way minimizes the necessity and the importance for a beginning caller to continue to devote the lion's share of his training program to the careful study of patter techniques, it does seem to suggest that it would be the height of folly if at least some small portion of that program did not also concern itself with the study and investigation of singing calls. It is the purpose of this chapter to briefly review the role that singing calls play in present-day square dance programming and to provide the reader with some practical methods and useful guidelines for learning to call them with maximum effectiveness.

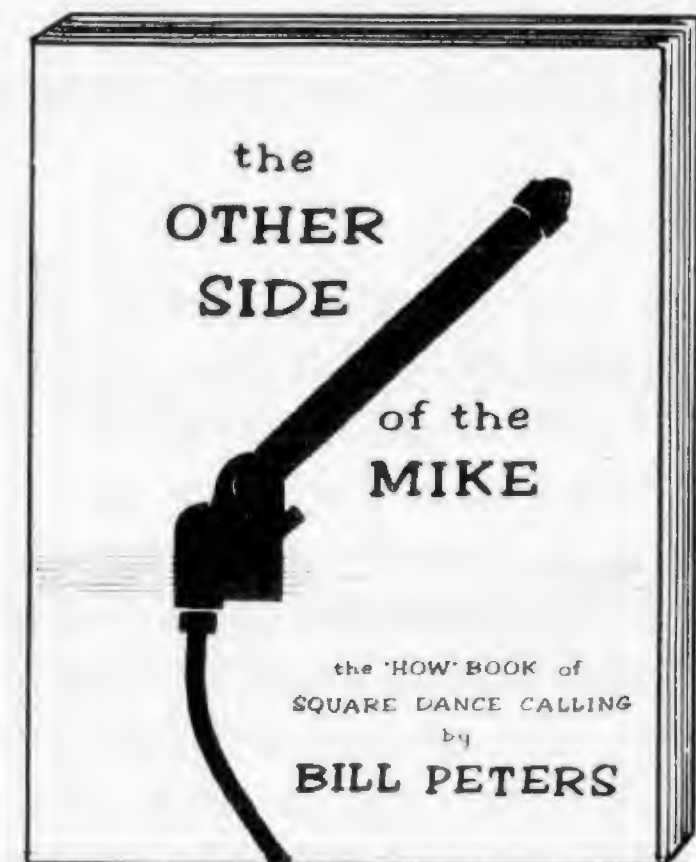
No one can say for certain exactly when singing calls were invented. Many of the old-time dance directions often included an instruction that read: "Music — Any Lively Tune." A good many others, however, were careful to specify that one particular song should always serve as the musical accompaniment for one particular dance — and that, in all probability, is how singing calls came into being.

Today, of course, the distinctions between patter calls and singing calls are universally accepted and, indeed, each category is recognized by callers and dancers alike as a distinct and wholly separate form of square dance presentation. Each form has its own rules and guidelines and the obvious differences between each form have, by now, become quite clearly defined. Patter calls, for example, may begin and end at the sole whim or discretion of the caller and the dancers are, therefore, seldom able to predict when, in relation to the music, a particular patter call will either start or stop. There is, in other words, no way for them to predict exactly how long any given patter call is going to be. The length of a singing call dance, on the other hand, is very definitely predictable. It is always based upon the precise number of beats that are contained in each chorus of the tune and experienced dancers have little difficulty in tracking their personal progress throughout an entire singing call dance.

While a caller can — and generally does — call patter to any hoedown in his

record case, he usually finds it preferable to call the same singing call dance to the same singing call tune. Another difference is that while the average patter tip is seemingly free-form and unstructured, the time-honored format of a typical singing call dance has, over the years, assumed an almost classic and formal organization and its traditional arrangement is seldom ever altered or tampered with.

ABOUT THE AUTHOR: *Although based in San Jose the Northern part of California, Bill Peters enjoys considerable popularity in many other parts of the country and Canada. He is a well-known leader and teacher and has had considerable experience in the field of caller training. The author of a complete and comprehensive training textbook for callers, "The Other Side of the Mike," Bill has the ability to express himself clearly and well and his textbook has received considerable acclaim. He also edits a caller note service, "Choreo Breakdown." Bill's calling activities range from five to seven nights per week. He calls regularly for two weekly clubs, several workshops and one of two annual beginner classes as well. Bill is a recording artist on the Longhorn label and he and his wife, Betty, have two children.*



There is also little doubt that the dancers seem to relate more to singing call music than they do to hoedowns or patter music. While they must very quickly respond to the rhythm of a hoedown tune, they nevertheless seem, in most cases, to be hardly even aware of its melody. (When, for example, was the last time you heard a dancer humming the strains of "Stone Rag," or "Crackerjack," or "Up Jumped the Devil"?) The reverse is true in the case of singing calls. Here we find the dancers responding to both the rhythmic *and* the melodic features of the music. They are often able to identify a singing call melody as a popular tune of the day, or as a number they frequently hear on their car radios, or as a familiar old-time song that they have known and sung for years. It is not at all unusual to find the dancers happily singing along with the caller during his on-stage presentation of the call — which is undoubtedly why an all singing call dance is often identified as a "Sing-a-Long"! It is also quite common to find the dancers humming or whistling the tune of a recently concluded singing call during a between-tip break, or while they are waiting in the refreshment line, or as they are leaving the hall at the end of the dance.

And so we see that singing calls — from the standpoint of their traditional format, in terms of their effect upon the dancers, and in the actual techniques of their on-stage presentation — are quite different from patter calls. Let us now examine some of these differences and see how they affect both the nature of singing call music, and the character and style of the average singing call dance.

The Nature Of Singing Call Music

The primary purpose of all square dance music is to provide the basic rhythm and the melodic background that makes it possible for the caller to call and for the dancers to dance. However, while both hoedown and singing call music must

perform this very vital and necessary musical function, singing calls are often required to contribute something more. In addition to providing the essentials (rhythm and melody), singing call music is also used to add a touch of color and program personality to the evening's proceedings. And this, of course, is rarely possible with patter music. Hoedown melodies, for the most part, are repetitive — almost boring in fact — and, as we have seen, the dancers are seldom even aware of them. On the other hand, the extremely varied and diversified musical sources that have inspired most singing calls insures us that singing call music is anything but boring. It has flavor and style and it provides the caller with an almost built-in ability to introduce such highly desirable ingredients as variety, contrast and showmanship into every square dance program he prepares.

Actually, just about every form of popular music has been successfully transformed into a singing call dance: folk music, show tunes, jazz and blues, classic old favorites, spirituals, marches, polkas, specialty numbers — the list goes on and on! However, most singing calls today seem to have been drawn from that rather large pop-tune category that we used to call "Hillbilly," but which we now identify as "Country and Western." A glance at the current catalog of most present-day producers of square dance records will quickly confirm this.

It is also true that, from a musical standpoint, singing calls are rather simply constructed. Most singing call songs — pop tunes, folk tunes, or what have you — are generally based upon an almost predictable musical theme or melody line and they almost always feature a chorus that is exactly 64 beats in length (8 lines, 8 beats per line). And although one does, occasionally, encounter a song that is somewhat longer (some choruses are 80, 96, 112, or even 120 beats long), and while, even more rarely, one may also run across a song that is somewhat shorter (most blues melodies, for example, are only 48 beats long), it is nevertheless safe to say that better than 90% of all singing call songs fall into the 64-beat per song category.

A Noticeable Similarity

In terms of its rhythm, singing call music is not much different than patter music. Most singing calls, like most hoedowns, are played in a standard 2/4 or 4/4 time signature — although one can, every now and again, manage to discover a singing call tune that uses a 6/8 or "jig-time" rhythm.

As to key, most square dance record companies try very hard to record singing call music in keys that are well within the reach of the average caller's vocal range. This means that in most cases the average square dance caller will be able to handle the music on the average singing call record. There are, quite obviously, going to be some exceptions to this — but more about them later.

A caller must also be aware of the way in which the music on a singing call recording is "arranged." Singing call music is essentially background music and it serves primarily as the accompaniment for each caller's own vocal efforts. It must, in other words, support him rather than compete with him. For this reason, a singing call recording, to be successful, must take considerable pains to feature a musical arrangement that is both simple and unobtrusive. It should highlight no showy or spectacular instrumental solos and the caller should never be placed in the position of having to constantly "fight" with the musicians on the record. But this is not to say that all singing call arrangements must therefore remain dull, routine and consistently uninspired. Numerous musical devices or gimmicks

can be added to a singing call arrangement which will both heighten a caller's showmanship potential and enhance his ability to sell his talents as an entertainer to his audience. For example:

Every singing call arrangement — without exception — begins with a short 8 or 16 beat "pickup" phrase — a brief musical introduction ("intro") whose main purpose is to establish immediately, for both the caller and his dancers, the tempo, the rhythm, and the key of the song that the caller is about to sing. It can, however, also be used for other purposes. Some intros are quickly able to establish the mood or personality of the singing call song by featuring such unusual sound effects as train whistles (for train songs), ukeleles and Hawaiian guitars (for Hawaiian songs), castanets and maraccas (for Latin songs), and so on. Other intros have set the tone of a singing call arrangement through the use of ambitious fanfares, tempo changes, and similar musical stunts.

The same methods have also been used to characterize the traditional 8 or 16 beat closing coda that is logically tacked on to the end of almost every singing call arrangement. Such endings usually consist of a simple musical reprise of the song's last one or two lines — usually just enough for the caller to either repeat the closing lines of the call's parent song, or for him to say, "Bow to your partners, corners all, and Keeno kids, that's it, that's all!". More showman-like endings (the "socko finish") are becoming increasingly popular.

Gimmicks That Add Pep

Other devices that have been used to perk up a singing call arrangement include such unexpected gimmickry as handclapping, musical "breaks," stop-choruses, and one or more human voices singing harmony with the caller at certain strategic points in the call so as to make it appear — or at least to make it sound as if — the caller is singing a duet with another person.

One of the most common methods of adding interest to a singing call arrangement is to raise, at one or more points in the dance, the key in which the song is played. It is interesting to note that such key modulations are always up — never down! An upward key change has the effect of raising the dancers' spirits, while conversely a downward change will generally depress them. An upward key change serves to uplift the dancers and to heighten the emotional impact of the song upon the listener. It creates a highly increased sense of "build" in the minds of the audience. It is a most useful and effective musical device that can, used sparingly, greatly improve the ability of a particular singing call dance to impress the dancers.

(TO BE CONTINUED NEXT MONTH)

An Important Notice for Members

The brand new 1974 Premium LP sound documentaries of square dancing, featuring 24 callers from different parts of the world, are being shipped to members who have already paid their \$6.00 membership dues through December, 1974. It may take just a little while to fill and ship all the orders—so please be patient. Incidentally, our renewal reminder program is in full swing. If you've already sent in your remittance and receive a second reminder form—please simply ignore it. Chances are our letters crossed in the mail. However, if you want to be sure of a continuing subscription to SQUARE DANCING Magazine, do send in your renewal form as soon as it arrives—and avoid disappointment. Also, the 1974 Yearbook and the new Caller/Teacher Manual for CONTRAS by Don Armstrong will be ready for shipment soon. See your November issue for details of the low pre-publication rates on these books and send in your reservation form.



23rd NATIONAL

SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

THERE WILL BE GREAT DANCING, as usual, at the 23rd National Square Dance Convention June 27, 28 and 29, 1974 in San Antonio. But there'll be much more than dancing. The finest education program ever is being planned with panels, clinics and seminars in the lime-light, some of which are being offered for the very first time.

The Callers' Seminar with Jon Jones, Jack Lasry and Herb Egender, is scheduled for six sessions during the three days of the convention. The Education Seminar, conducted by Bob Ruff, will bring to educators, recreation leaders, church and civic leaders, retired citizens groups, YMCA and YWCA instructors and many others, the opportunity to learn how best to include square dancing in their programs. This invaluable seminar will be held Saturday morning in the theater.

"How to Conduct a Leadership Seminar" will be the topic for a new seminar. This should prove to be of great value for club and association leaders by giving them first-hand information on the topic. Round dance educational panels and clinics will be staffed with the nation's outstanding leaders. Included among the panel subjects are Terminology, Choreography and others. Clinics are planned to include Round Dancing for non-round dancers, Latin Dancing, Styling Clinic and an International Clinic.

Contra leaders and dancers will have their own Contra Room during the entire convention and top leaders in the field will conduct the educational program. An "Organization Panel" will take on a new look when club and association leaders meet to share their ideas and solve their problems. Tables will be set up where small groups will meet to exchange ideas. Later they will share their ideas with the entire group, with a moderator and panelists to insure smoothness. Awards for participation in the displays in the "Showcase of Ideas" will be made at this time.

Ollie and Mildred Mitchell are the hard working Education Chairmen and they, along with all the other Chairmen, urge early registrations — it will help a great deal in the planning. And don't forget to include your order for a cookbook and a program book, if you'd like one, when you send in your registration. You may send your requests for applications and your registrations to Advance Registration Director, P. O. Box 18207, San Antonio, Texas 78218.

In answer to many requests, a Smooth Dancing and Styling Clinic will be held daily in the Arena from 12 Noon to 1 P.M. Two Publicity Panels are in the planning stages; one for editors of club and association newsletters and another for editors of publications. "College Square Dancing" will be the subject for a *new* panel and "Camping and Square Dancing" will also be on the agenda for the first time.

The Texas Room will be the scene of all Teen activities. Many activities are planned for this group, including a Teen Panel on Saturday afternoon.

All phases of the educational program will have the best facilities available and you won't want to miss it. A "first" for this convention will be an opportunity for dancers to secure, after the convention, copies of a resumé of a panel upon payment of a small fee. This way, dancers can take it all "back home." Something new and different awaits you and now's your chance to GET SMART because *Education will give you more in '74!*

Ollie and Mildred Mitchell, Education Chairmen for the 23rd National





WALK AND DODGE

THE NAME WALK AND DODGE is a fair description of the action called for in the following movement.

In our two examples, we start with two facing couples (1). Dancers take right hands with their opposite (2) and do a Curlique (3) with the result (4) that we have two alternately facing couples. In each couple one dancer is facing out (in this case the lady) and the other is facing across to the other couple.





This is the starting point for Walk and Dodge.

The rule is that the persons facing across to another couple (in this instance the men) simply move forward to the position directly ahead. At the same time the persons facing out (the ladies) sidestep to fill the vacancy of the person who was formerly beside them (5). At the conclusion couples are back to back (6).

From two standard parallel ocean wave formations (7), Walk and Dodge can be executed

using the same ground rules. Those facing across from one line to the other start to move forward (8) as those dancers facing out sidestep to their right (9) to fill the vacancy left by those doing the "walking." The end result is two lines, facing out (10). In this illustration two men are together and two ladies are together in each of the two lines. A very versatile movement, Walk and Dodge will show up in a number of formations, but always following the same ground rules.



LADIES on the SQUARE

EMBROIDERY AND APPLIQUE

By Lorraine Melrose

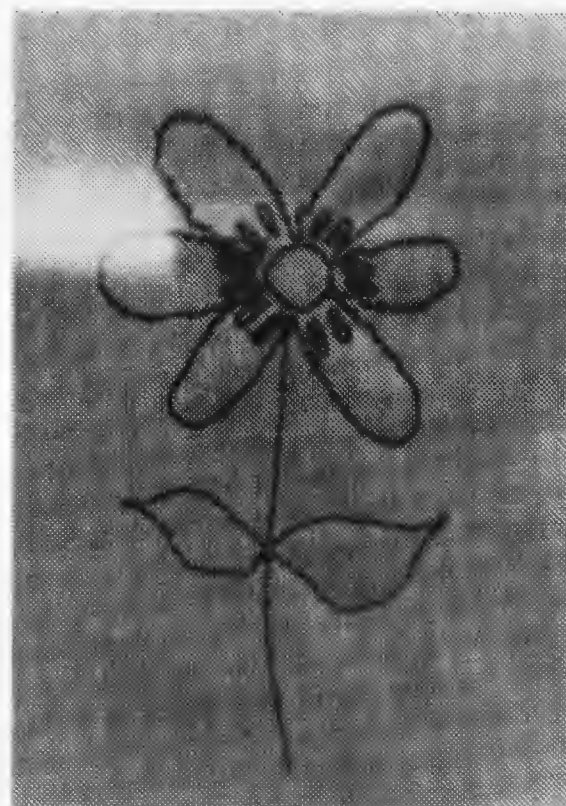


● Continuing with our “heritage-inspired” ideas for square dance attire, we’d like to present some ideas of costumes using applique and embroidery, and share a way of doing this work easier and faster, and just as lovely and effective as though many hours of hand work had been spent on the garment.

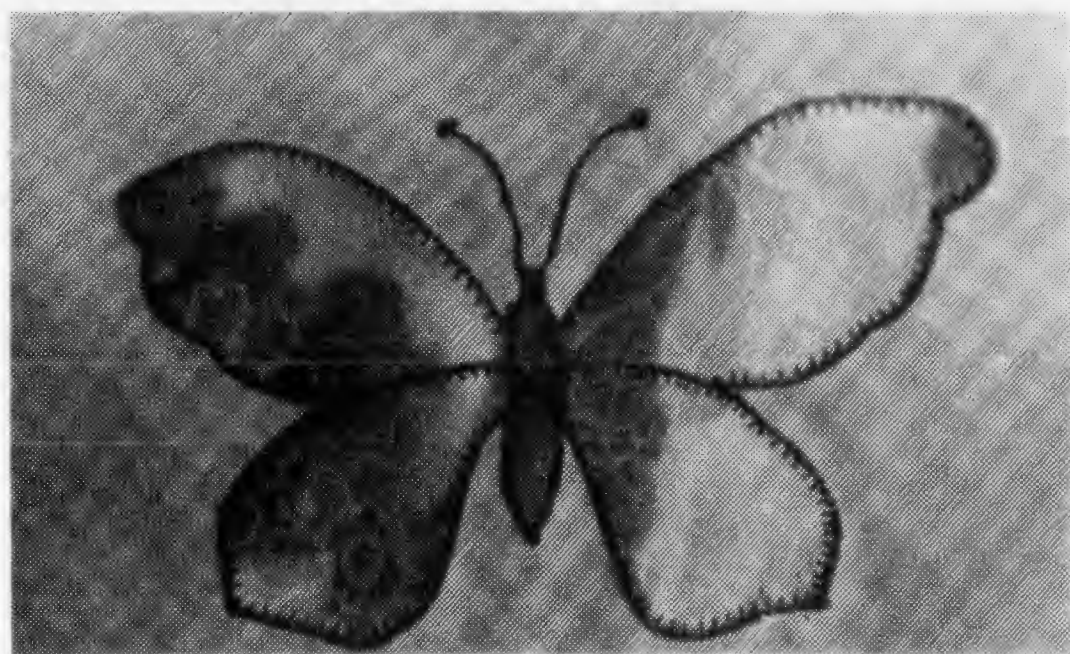
The applique and embroidery was something I worked out for a dress and shirt I recently made. The fabric used was a $\frac{1}{8}$ ” checked yellow gingham. The idea evolved as I was thinking of how to make it. Using butterflies to be appliqued on came as a result of an ad for one of the new underlinings which uses a butterfly for its motif. This reminded me of some scraps I had left from a “civilian” dress, and which were many colors blended one from the other — like a watercolor. This sent me on a search through my embroidery patterns where I found (in some patterns that had been “inherited” in family things) a sheet of butterflies of all sizes and shapes. Using these as ideas I drew 15 different butterflies (shapes and sizes and just outlines) to go, 3 on each of 5 fabric widths, which would be sewn together for the bottom tier of the skirt. (Bottom tier — 18” finished;

upper tier — $7\frac{3}{4}$ ” finished, using $2\frac{1}{2}$ widths of fabric. This is a 2-to-1 ratio for gathering, and approximately $6\frac{1}{4}$ yards around when finished, using 45” wide fabric.)

Using Wonder-Under, a fusing medium put out by Pellon, draw your butterflies onto the brown paper backing. Cut out roughly around each butterfly, leaving $\frac{1}{4}$ to $\frac{1}{2}$ ” around butterfly outline. Iron on to the wrong side of the decorative fabric. Let cool, then cut out on the outline for each butterfly. Do NOT seam your 5 panels together. Place on the floor or on your bed. Pin a paper with a number on it (1, 2, etc.) onto each panel. This will help keep



An embroidered flower can be accomplished with a straight sewing machine as well as with a fancy-stitch machine.



An enlargement shows the details of a butterfly appliqued to the fabric.

the sequence of the panels in order as you are working on them.

Next, arrange your butterflies on the panels. When satisfied with the arrangement, take to the ironing board. Remove brown backing paper, and with a steam iron and pressing cloth laid over the butterflies, which have been placed on the right side of the fabric, right side up, fuse to the dress fabric. Count to at least 12 while steaming. Do not “short change”

on the steaming. This is the clue to a good fusing job!

Next, use a satin stitch or other decorative stitch, and a different colored thread to stitch around the outline of each butterfly and any inside lines you may desire to have show. Put on the feelers of the butterflies by satin-stitch, width $1\frac{1}{2}$ to 2"; length about $\frac{1}{2}$ ". Keep the insides of the butterflies simple as the fabric will be decorative enough. Loosen your upper tension one or two numbers. This will draw the thread to the underside of the fabric, and allow you to use white thread on your bobbin rather than having to change for each butterfly color.

With this type of applique, it is not necessary to turn under an edge which would be necessary if you were doing this by hand.

Keep it Simple

After the butterflies were on, I felt that something else was needed and decided to put stylized flowers in between. These were done on the machine — and NO, you don't need one of the fancy-stitch machines. A straight sewing machine will also do the job.

First draw out your flowers — keep them in outline form and simple. You will need to put your design on to the *back* of the fabric. The stitching is done from the BACK or wrong side of the fabric. Embroidery transfer pencils with which to make your own transfers are available from at least one of the larger country-wide crafts companies. With these you can make your own transfer pattern, which you will iron on to the wrong side of the fabric.

Use regular thread on the top of the machine, matching the embroidery thread color. Wind regular embroidery thread onto the bobbin. This can be wound by hand or by machine. When putting your bobbin into the case, do not try to put it in the regular way, through the tension, but instead put the em-

My lady's skirt becomes a garden filled with butterflies and flowers.



broidery thread through the hole to the side of the bobbin case. This way the embroidery thread will be able to feed freely which is what you want. (Other heavy threads, yarns, etc., can also be applied in this manner.) The regular thread on the top will pull it along.

Set your stitch length for your longest stitch, 3, 4, or ???. Make yourself a sample. If you have a machine with fancy stitches experiment with them also. The simpler ones are the more effective.

Put your fabric into an embroidery hoop, with the fabric down rather than on top of the hoop. The presser foot on your machine can be lifted higher by hand if need be, in order to place the hoop under the foot to sew.

A final stitching in green, with suggestions of grass and leaves, etc., was done around the bottom of the skirt. The shirt has butterflies, smaller in size, on the yokes, and one flower on each sleeve and two on the body of the shirt back.

Another dress, seen at a summer institute, also used the above idea for the applique, except that no fancy stitching was done around the applique. This dancer had taken a floral fabric and cut out the flowers which were effectively placed in a large grouping on the skirt and then "trailed" up onto the bodice. This would have to be done after the garment had been constructed.

This lady also presented the idea of using plastic bags which come from the cleaners and supermarket paper bags to make your own fusing materials. Lay the plastic between the bags and the fabric to be fused onto the dress. Apply a warm iron. Let cool, cut out the design, and then iron onto the dress. I have not experimented with this as yet, so don't know whether the second fusing would need steam or not, etc. Would suggest you experiment first.

The male member of the family is just as decorative with this appliqued and embroidered shirt.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

North Carolina

The Fellowship Hall of Bethlehem Lutheran Church in Brookford was the setting for the wedding of square dancers Jean Barger and Coy Beam. The couple exchanged vows attired in their square dance clothing, and following the ceremony caller Ken Rollins stepped to the mike and the Grand March began as guests took their places behind the bridal couple to square up for dancing. Some 60 dancers were present and all square dancers and many of the non-dancing guests arrived with a covered dish—making a spread of food hard to beat for any occasion. Square dancing is relatively new to the newlyweds, having just graduated in June from a beginner class. Congratulations to the couple, and may they have a long and happy wedded life, with square dancing ever a part of it.

33 beginners were introduced to the fine art of calling by Frank Lane, Earl Johnston and Vaughn Parrish last July.

Wagon Wheelers of Shelby will sponsor their 13th Annual Winter Wonderland Festival at the City Park in Shelby on December 7 and 8. Callers will be Beryl Main and Jack Watts, with rounds under the capable direction of Irv and Betty Easterday. For information write Winter Wonderland, P. O. Box 313, Shelby, North Carolina 28150.

—Robert Jenkins

Metrolina Callers Association celebrated Square Dance Week in Charlotte with nightly demonstrations in Tryon Mall, Charlottetown Mall and South Park. The dancers came through beautifully, closing the week with a city-wide dance on Saturday night. Hundreds of residents of Charlotte got their first look at Western style square dancing.

—Mrs. Eugene Stone

Colorado

The Denver Area Square Dance Council has a new telephone number for square dance information. They would like all dancers to be aware of the change, so here's the new number to call: (303) 233-1550.

Norway

Square dancing has just been introduced in Stavanger, Norway, this past year through the efforts of Maurice and Loretta Chaney. They are former residents of Bartlesville, Oklahoma, and it was a hard decision to make when they were offered an overseas assignment. Having accepted the assignment the Chaneys (square dancers for twenty years) decided that they knew enough about the activity to try to teach it to other folks. This is why there is square dancing in Stavanger today. Some caller friends in the States helped them out with records, etc. This past June there were five squares dancing, including one Norwegian



and one Canadian couple. They've had to overcome many problems, not the least of which is keeping a suitable building in which to dance. It is such courage and hard work that has taken square dancing to so many parts of the world. In turn it has added so much pleasure to travelers who have the opportunity to meet groups with so much enthusiasm and leaders willing to sacrifice so much for the activity. The club dances every Friday night. Contact Mr. and Mrs. Maurice Chaney, Endrestvien 20, Viste Hageby, Randaberg 2070, Norway. Telephone in 40807.

—Harry and Verna Calladine

The Calladines (who reside in Burbank, California) have returned from another trip and have brought us up to date on square dancing in some of the out-of-the-way places in the world. You'll find news from several areas throughout this section, all first hand from Harry and Verna.

Washington

World-wide, the 100,000th Knothead badge was made in 1963 and before December, 1972, the 150,000th badge was made. Can any square dance "Fun Club" claim more members? Dancers from every state in the United States, from all Provinces of Canada, from England, Germany, France, Spain, Morocco, Libya, Turkey, Panama, Japan, Philippines, Formosa and Puerto Rico wear Knothead badges. Most of the badges ordered by dancers overseas have been for members of the U.S. Armed Forces who dance while stationed in other countries with their wives and families, but often nationals from these countries dance with our dancers and have accompanied them on Knothead trips. It is the wish of the Washington Knotheads that other square

dancers will form their squares and continue to join in the promotion of fun and fellowship among all square dancers, everywhere.

—Rod Rever

Idaho

The Sagebrush Shufflers will be holding their Annual Bum Dance February 16th at their hall in Mt. Home. This is one dance where everyone dresses the part—the "Bum-mier" the better!

—Helen Weathers

The Single Swingers are sponsoring their Annual Friendship Dance December 6 at the Lowell Community School in Boise. Doug Hyslop will call and Hot Fudge Sundaes will be served!

—Rosemary Zimbelman

Iceland

The Sundowners Club of Keflavik is a delightful and enthusiastic group who dance every Saturday evening on the U.S. NATO Base. Not all jets flying to Europe include Iceland in their flights, but the Icelandic Airlines (known as Loftleidir) leaves New York City every day and flights continue on to Europe. Since the International Airport of Iceland adjoins the Base there is no transportation problem. The raw beauty of this country is something to behold! Contact T/Sgt. Gary and Jeanette Miller, Box #44, FPO New York 09571. Telephone 3261.

—Harry and Verna Calladine
California

Behind every successful square dance club there is someone — a couple, an individual — who is the sparkplug and mainstay of that club's activity. Taw Twirlers of Marina are fortunate in having such a couple who have been with the club during most of its 17 years of operation. Mac and Romie Brazelton have served on every committee going, spent hours

The following week this same trio took 34 experienced callers through their paces at Dance Ranch in Estes Park, Colo.



ROUND THE WORLD of SQUARE DANCING

on the telephone every week, worried over quantities of food for the fantastic repast that is served every club Party Night, in general watched over the club with loving care. Their designation — Hospitality Committee — but it was a good deal more than that. Recently the Brazeltons have stepped down from this job and on September 14 the club honored them with a surprise party as an expression of gratitude. They were presented with (A) two plaques, the Order of the Busy Boot for Mac and the Order of the Super Slipper for Romie; (B) a Lifetime Membership in Taw Twirlers; (C) a giant poster inscribed simply "We Love You, Mac and Romie," which everyone present signed. It was an evening to be remembered, both for the recipients and the givers. Of such is square dancing made.

—Helen Orem

With wintry, cold, rainy weather and snow covering most of the country, Circle O Square Dance Club welcomes square dancers from the entire country and Canada to dance with them every Saturday night at the Pavillion in Palm Springs. Osa Mathews is the regular club caller, and guest callers from the United States and Canada will participate in the calling. Come and have fun! —Virginia Shemunatz

Luxembourg

Another delightful stop was at Luxembourg City, Luxembourg, over the Fourth of July weekend to take part in the European American Association of Square Dance Clubs Summer Jamboree. The weather cooperated and there were fifty squares in attendance. This affair is held annually at this same time of

year in various parts of Europe. Since there is no regular square dancing in Luxembourg, this gave many participants a chance to add a "Ladder" to their overseas badge. The host club was the Paws and Taws of Bitsburg, Germany. Karon Letcher was in charge of the affair and the entire club should be congratulated for a very successful Jamboree.

—Harry and Verna Calladine
Ohio

A new square dance club has recently been formed in the Lancaster, Ohio, area. Calling themselves the Country Swingers, they dance on the 1st and 3rd Saturdays at the YM-YWCA. Don Huff is the club caller. The club's first special dance, "Mid-Holiday Square Dance Special" will be presented on December 28 with Ed Fraidenburg calling.

—Barb Beasley

Dominican Republic

Santo Domingo Grand Squares, a small but very interesting group, is located at Santo Domingo. Viewing the enthusiasm displayed by this group makes one realize that there is sure to be square dancing in these little known places for a long, long time, especially when one encounters Americans, Canadians, British and Australians all square dancing and having a ball. This group is made up of some Military people who are on Embassy Staff there as well as folks from the various countries working to promote the products and services of their countries and thus aid the people of the Dominican Republic. The group lost their experienced caller but several members have been practicing (among them Norman Wilson) so they will continue to square dance every Tuesday evening at Colegio Santo Domingo Calle Bolivar. Contact Loy and Dor-

Two touring parties of the American Square Dance Workshop were entertained by dancers in Christchurch, New Zealand. Don Armstrong and Wally and Maxine Schultz were tour escorts for the group on the left; Johnny and Marjorie LeClair led the group on the right.





Annual Overseas Dancers Reunion last August at Hot Springs, Arkansas. Participants were from 24 States and Canada.

thie Carter, American Embassy, APO New York 09899. Telephone is Santo Domingo 566-4960.

—Harry and Verna Calladine

Indiana

A number of Square Dance Vacation Weekends are planned during the next couple of months at the French Lick-Sheraton Hotel in French Lick, Indiana. The first of these will be held December 7-9, followed by January 25-27, 1974 and February 15-17. On staff will be Cal Golden, Bob Vinyard, Bob Braden, Sam Mitchell, Dick Barker, Diamond Jim Young and Carl Geels doing the calling; Jack and Marie Seago, Charlie and Madeline Lovelace and Frank and Phyl Lehnert will conduct the round dance portion of the weekends.

Puerto Rico

We had long wanted to go to San Juan, Puerto Rico to square dance. The country reminds one so much of Hawaii. We danced with the Double "R" Squares, the club at the U.S. Naval Base. They dance at the "Red Barn." There are four other clubs on the Island; two of the most active would be the San Juan Squares and Bayamon Promenaders. More square dancers taking cruises to the Caribbean should plan to check out a club and dance with them. Everyone is so friendly. For more information on these clubs contact Jerry Vance, 1308 Luchetti, Apt. 301, Santurce, Puerto Rico, phone 722-3353 or Joe Dance, Bl. 25, St. 15, #16, Sta. Rosa, Bayamon, Puerto Rico 00619, phone 785-6091.

—Harry and Verna Calladine

New Jersey

45 new dancers won their "Freeloader" badges in New Jersey last summer through perfect attendance at eight association-sponsored dances. The "Freeloader" badge entitles the holder to free admission to all association dances from September to the following June. Northern New Jersey Square Dancers Association sponsored a series of eight dances during the normal Summer period of inactivity to encourage new graduates to dance and not let their newly-acquired dancing skills become rusty through disuse. Dances were held on Wednesday evenings so as not to conflict with camping weekends or with clubs scheduling weekend dances. Attendance at these dances averaged 22 squares throughout the summer.

Australia

Plans are progressing nicely for the 15th National Square Dance Convention to be held next June 14 to 17 at the beautiful new St. Bernards Youth Centre, Botanic Grove at Campbelltown in Adelaide, South Australia. Although the State of South Australia has only four or five callers, many from the larger Australian States will be visiting and helping with the affair. Accommodations, tours and square dancing will be the key notes. The group planning the big event has had much help from the Ansett Transportation Industries (the Australian Airline) in solving transportation and accommodation problems and they hope to see some Americans "On the floor in Adelaide in '74."

—Roger Weaver

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

| | |
|---------------------------|-----------------------|
| ALLEMANDE THAR | PASS THRU |
| BARGE THRU | RIGHT & LEFT THRU |
| BEND THE LINE | RUN |
| BOX THE FLEA | SIDES/OUTSIDES DIVIDE |
| BOX THE GNAT | SLIDE THRU |
| CAST OFF 3/4 ROUND | SLIP THE CLUTCH |
| CENTERS IN | SPIN CHAIN THRU |
| CIRCULATE | SPIN THE TOP |
| CLOVERLEAF | SQUARE THRU |
| CROSSTRAIL | STAR |
| DIVE THRU | STAR PROMENADE |
| DIXIE STYLE | STAR THRU |
| DOUBLE PASS THRU | SWING THRU |
| EIGHT CHAIN THRU | TRADE |
| FOLD | TURN THRU |
| GRAND SQUARE & VARIATIONS | WHEEL & DEAL |
| LADIES CHAINS | WHEEL AROUND |
| OCEAN WAVE | |

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

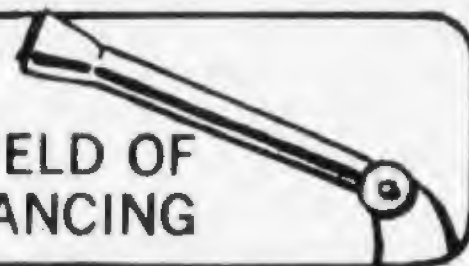
OUR MONEY-BACK GUARANTEE

You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

HILTON AUDIO PRODUCTS
1033-E SHARY CIRCLE, CONCORD, CALIF. 94518
Telephone (415) 682-8390

Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



December, 1973

WE'VE CHOSEN THE NATIONAL CAPITAL area for the scene of our 84th visit to dance to a well-known caller. "Decko" Deck is our man, formally known as Lt. Col. H. A. Deck, USAF (Ret.). He has provided us with just a few calls he might use at one of his many clubs. Once again, we remind you that these calls are not necessarily original, but rather they are a sampling of some of the favorites of "Decko" and his dancers.

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Centers spread
Ends squeeze in
Pass thru
Wheel and deal
Girls square three hands
Star thru (with the men)
Check your lines
Hinge and trade (Ladies hook in center)
Square thru in center three hands
Left swing thru outside two
Ladies run
Ladies fold
Grand right and left

Heads lead right
Circle to a line
Dixie style to an ocean wave
Trade the wave
Swing thru
Curlique
Boys run
Right and left thru
Crosstrail to a
Allemande

Heads square thru
Spin chain thru
(Men working girls stand pat)
Boys run
Bend the line
Dixie chain
On to the next flutter wheel
(Follow them men)
Dixie chain
On to the next flutter wheel
(Men keep moving)
Right and left thru
Cross trail thru
Allemande

Heads square thru
Do sa do to ocean wave
Scoot back
Swing thru
Cast off (form new waves)
Scoot back
Acey duecey
(Centers trade ends circulate)
Boys run right
Right and left thru
Cross trail thru to
Allemande

Heads spin the top
Turn thru
Do sa do with outside
Spin the top
Turn thru
Partner trade
Star thru
Square thru three quarters
Allemande

Heads square thru
Swing thru
Boys run
Couples circulate
Couples trade by (facing couples
diagonally Pass thru as other couples
Partner trade)
Couples circulate
Wheel across
(Couples trade)
Couples trade by
Wheel and deal
Star thru
Slide thru
Allemande

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Zoom and pass
(Centers Zoom steppers Pass)
Curlique
Cast off
Fan the top
Right and left thru
Pass thru
Wheel and deal
Double pass thru
Zoom and trade
Swing thru
Box the gnat
Pull by
Allemande

Heads swing star thru
 Circle to a line
 Pass thru
 Partner tag
 Trade by
 Swing thru
 Spin the top
 Right and left thru
 Barge thru (two hands)
 Pass thru
 Allemande

Promenade
 Heads tag your line right
 Right and left thru
 Pass thru
 Tag the line in
 Turn and left thru
 Pass thru
 Wheel and deal
 Swing thru
 Turn thru
 Allemande

"DECKO" DECK



Lou and "Decko" Deck have been calling, teaching and building square dancing for the past 23 years in various areas of the United States and Canada, with most of their activities centered in Washington, D.C., Detroit, Michigan, and Ottawa, Ontario. Square dancing friends coined the nickname, "Decko," way back in 1950 and it's been with him ever since. The Decks currently call for seven clubs, two workshop groups and a beginners class in the Washington, D.C. area. They were instrumental in founding the Washington Fall Cotillon, a unique annual festival held each November. Originally from Oklahoma, "Decko" is an aviation enthusiast and is a highly proficient pilot. He can occasionally be enticed out of Washington, D.C., to call but he feels that he and Lou owe most of their energies to their local square dance movement and their clubs. They are proud of a son, Beryl, and a daughter, Linda, both in their late twenties.

Heads lead right
 Circle to a line
 Pass thru
 Boys run right
 Scoot back
 Curlique
 Boys run right
 Boys trade
 Cast off
 Star thru
 Swing thru
 Turn thru
 Allemande

In answer to many requests for good useable material in the Basic Program of American Square Dancing (Basics 1-50), we've taken some of the calls from one of our Premium LP records in this category and included them in the Workshop. If you find that this is of help to you let us know and we'll try to feature more of this material from time to time.

John Essex
 from Album

Four ladies chain straight across
 Turn your girl, heads right and left thru
 Sides box the gnat in front of you
 Square thru four hands around
 That great big ring
 Four hands with the outside two
 U square thru four hands again
 Two lines of four you're facing out
 Go out and back, bend the line
 Star thru, pass thru
 Left allemande
 Side two ladies chain to the right
 New head ladies chain across
 Side gents and corner girl
 Dance up to the middle, come on back
 Square thru four hands around like that
 It's four hands around you go
 Separate go round one
 Hook on the ends two lines of four
 Dance up to middle and back
 It's a right and left thru straight across
 You turn your girl and pass thru
 Move onto the next and square thru
 Four hands around you go
 Give a right to Mother pull her thru
 Left allemande walk right into a
 Right and left grand
 Meet a little lady coming round
 Do sa do with the lady fair
 Men star by the left
 Left hand star around the square
 Turn your partner right hand round
 To the corners all left allemande

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|---------------------|
| Joy Cramlet | Coordinator |
| Dick Houlton | Square Dance Editor |
| Don Armstrong | Contra Editor |
| Ken Collins | Final Checkoff |

Heads promenade halfway around you go
 Come down the middle and pass thru
 Separate go round one into the middle
 Square thru four hands around and then
 Separate go round two down the middle again
 Cross trail thru and find the corner
 Left allemande

Bob Ruff
 from Album

One and three star thru, pass thru
 Split two, you go around one and
 Down the middle and cross trail
 Go round one, go into the middle and
 Opposites box the gnat, pull by
 Split the sides round one
 Make a line of four
 Forward up and come on back
 Pass thru, join hands, centers arch
 Ends duck to the middle
 Do a right and left thru
 Pass thru, split two, you go round one
 Make a line of four
 Forward up and come on back
 Centers arch, ends duck out
 Go round one and down the middle
 Cross trail round one into the middle
 The opposite box the gnat
 Right and left thru the other way back
 Turn the girl and pass thru, split two
 You go round one and
 Star by the right in the middle of the land
 Once around from where you stand
 There's the corner left allemande

Do an allemande left have a little fun
 Right to the honey and turn back one
 Allemande left and what'll you do
 Give a right to the honey turn back two
 Go left and right and what'll it be
 Swing half about and turn back three
 Go left and right and left once more
 Swing half about and turn back four
 Go right, left, right
 Do a left hand swing
 Go all the way around
 Now find the corner, box the gnat
 Four men star by the left go once around
 With the partner box the gnat
 Now pull her on by do a left allemande

Art Shepherd
 from Album

Head two couples
 Go up to the middle and come on back
 And then you pass thru
 Separate round one, into the middle
 Pass thru, do sa do with outside two
 Make a right hand star and turn it
 Now the heads lead to the middle
 With a left hand and go once around
 To the same two right and left thru
 With the outside two arch in the middle
 Dive thru and then pass thru
 Go right and left thru with outside two
 Rollaway and then box the gnat
 Change hands and allemande left

Heads move up to the middle
 And come on back and pass thru
 Separate round one
 Into the middle you go and then do sa do
 The same two you pass thru
 Make a right hand star and turn it
 Heads to the middle with a left hand star
 Go once around to the same two
 Right and left thru with outside two
 Arch in the middle and dive thru
 Pass thru, square thru two hands
 You'll end up facing out
 U turn back same track square thru
 Two hands you go, right to the partner
 Right and left grand
 When you meet do sa do
 Men to middle with a left hand star
 Go once around then star promenade
 Four ladies backtrack
 Twice around the outside ring
 Second time you meet that girl
 You turn her by the right
 Look for the corner
 Left allemande

Allemande left to an allemande thar
 Go right, go left
 The men wheel in make a right hand star
 Back around in an allemande thar
 Shoot that star go full around
 Give a right to the corner pull her by
 Allemande left, do sa so partner
 And promenade

SINGING CALL*

LOOKIN' HIGH AND LOW FOR BABY

By George Peterson, Ionia, Michigan
 Record: Top 25285, Flip Instrumental with
 George Peterson
 OPENER, MIDDLE BREAK, ENDING
 Four ladies promenade
 Go walking round the ring
 Come on home and everybody swing
 Join hands circle to the left
 Go round the ring
 Four men star by the right
 Round to the corner Jane
 Allemande left that corner gal
 Weave around the ring
 Go in and out and promenade somehow
 I'm lookin' high and low for my baby
 She's the only thing that matters to me now
 FIGURE:
 One and three promenade halfway round
 Lead to the right and circle to a line
 Forward in and back pass thru
 Bend the line flutter wheel
 Roll it around sweep a quarter in time
 Pass thru and swing that corner gal
 Left allemande promenade somehow
 I'm lookin' high and low for my baby
 She's the only thing that matters to me now
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending.

ROUND DANCES

JUST FOR ME — Hi-Hat 916

Choreographers: Ray and Elizabeth Smith

Comment: Intermediate contemporary waltz. The tune is the old but favorite "The Waltz You Saved For Me".

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;
- 1-4 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Fwd, Side, In Place; Thru, Side, Close;
- 5-8 (R Twirl) Side, Behind, Side; Manuv end in CLOSED M facing RLOD; Heel Pivot, 2, 3 to face LOD in SEMI-CLOSED; Pickup to CLOSED M face LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 (R Twirl) Side, Behind, Side; Manuv end in CLOSED M facing RLOD; Heel Pivot, 2, 3 to face LOD in SEMI-CLOSED; Thru, Side, Close to BUTTERFLY M facing WALL;
- 17-20 OPEN face LOD Step, Swing, —; Twinkle, 2, 3 to face RLOD in LEFT-OPEN; Fwd Waltz; Step, Swing, —;
- 21-24 Twinkle, 2, 3 to face LOD in SEMI-CLOSED; Fwd Waltz; Fwd Waltz; Step, Flare, —;
- 25-28 Step Back, Rock Back, Recov; Manuv, 2, 3 to end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in SIDECAR M facing DIAGONAL LOD and WALL;
- 29-32 Twinkle, 2, 3 end in BANJO; Manuv, 2, 3 end in CLOSED M facing RLOD; Spin Turn, 2, 3 M facing LOD; Back, Side, Close;

SEQUENCE: Dance goes thru two and one half times plus Ending.

Ending:

- 1 Side to REVERSE SEMI-CLOSED, Point, —;

HAPPY SONG — Hi-Hat 916

Choreographers: Otis and Shirley Masteller

Comment: The tune is a novelty number and the routine has a change of pace between the two parts.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED, Touch;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Thru, —; Recov, Side, Thru, —;
- 5-8 Side, Close, Thru, —; Recov, Side, Thru to LOOSE-CLOSED M facing WALL, —; Side, Behind, Side, Thru to CLOSED; Pivot, —, 2 to OPEN-FACING M face WALL, —;
- 9-12 Face to Face Two-Step; Back to Back Two-Step; Face to Face Two-Step; Back to Back Two-Step end in LEFT-OPEN facing RLOD;

- 13-16 Back, Close, Fwd, —; Side, Close, Thru to CLOSED, —; Turn Two-Step Turn Two-Step end M facing WALL in BUTTERFLY;

PART B

- 1-4 Side, Draw, Close, —; (R Twirl) Side, Close, Side, Touch end in BUTTERFLY; Side, Draw, Close, —; (Rev Twirl) Side, Close, Side, Touch to BUTTERFLY;
- 5-8 OPEN facing LOD Apart, Draw, Close, —; Apart, Close, Cross to BUTTERFLY M facing WALL, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; Fwd, Close, Back, Close;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

- 1-4 BUTTERFLY M facing WALL Side, Draw, Close, —; (R Twirl) Side, Close, Side, Touch; Side, Draw, Close, —; (Rev Twirl) Side, Close, Side, Apart/Point;

TWO-STEP COUNTRY STYLE — MacGregor 5030

Choreographers: Art and Evelyn Johnson

Comment: Lively music and an easy and active two-step.

INTRODUCTION

- 1-4 CLOSED M facing LOD Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Point Side, Close, Point Side, Close; Point Side, Close, Point Side, Close;
- 5-8 Repeat action meas 1-4 Part A;
- 9-12 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Backup Two-Step;
- 13-16 Backup Two-Step; Back, Close, $\frac{1}{4}$ R Turn to face WALL, —; Side, Close, Cross to SIDECAR, —; Side, Close, $\frac{1}{4}$ R Turn to CLOSED M facing WALL, —;

PART B

- 1-4 Turn Two-Step; Turn Two-Step; (Twirl end in BUTTERFLY facing COH) Walk Fwd, —, 2, —; 3, —, 4 to face WALL in BUTTERFLY, —;
- 5-8 Back Away, —, 2, —; 3, —, 4, —; Run Together, 2, 3, 4 end in CLOSED; Point Side, Draw, —, Touch;
- 9-12 Side, Close, Fwd, —; Side, Close, Back, —; Turn Two-Step Turn Two-Step end M facing WALL;
- 13-16 Side, Behind, Side, Front; Side, Behind, Side, Front to end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-2 Side, Close, Side, Close; Side, —, Point twd WALL in REV-SEMI-CLOSED, —;

BABY — MacGregor 5030

Choreographers: George and Janet Alberts

Comment: An easy two-step with peppy music.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED, Touch;

PART A

- 1-4 Fwd Two-Step/Fwd Two-Step end in LOOSE-CLOSED M face WALL; (Twirl) Side, Behind, Side, Front end in SEMI-CLOSED facing LOD; Fwd Two-Step/Fwd Two-Step end in LOOSE-CLOSED M face WALL; (Twirl) Side, Behind, Side, Front end in OPEN facing LOD;
5-8 Apart Step, Step, Together Step, Step; Roll LOD, 2, 3, Touch; Apart Step, Step, Together Step, Step; Roll, 2, 3, Touch;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8;

PART B

- 17-20 Fwd, Step/Step, Back, Step/Step; Change Sides, 2, 3, 4 end in SEMI-CLOSED facing RLOD; Fwd, Step/Step, Back, Step/Step; Change Sides, 2, 3, 4 end in BANJO M facing LOD;
21-24 Fwd, 2, 3, Turn end in SIDECAR; Fwd, 2, 3, Turn end in BANJO; Fwd, 2, 3, Turn to face partner and WALL in LOOSE-CLOSED; Step Apart, Point, Together to SEMI-CLOSED facing LOD, Touch;
25-28 Repeat action meas 17-20;
29-32 Repeat action meas 21-24;
SEQUENCE: A — B — A.

ROMANCE IN HAVANA — Grenn 14178

Choreographers: Art and Ruth Youwer

Comment: Very good music. The routine is a busy one but enough time to execute the steps properly.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART A

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; Rock Back, Recov, Close, —; Rock Side, Recov, XIF, —;
5-8 (Side, L Turn to LEFT-OPEN to face WALL, Draw/Close, —;) Recov, Side, Close, —; Rock Apart, Recov, XIF, —; L Roll, 2, 3 end M facing COH L hands joined, —; Rock Apart, Recov, Close, —;
9-12 Rock Back, Recov, Close, —; (L Roll end in BANJO facing WALL) Rock Back, Recov, Close to BANJO facing COH, —; Banjo Wheel, 2, 3, —; 4, 5, 6 end in CLOSED M facing WALL, —;

PART B

- 13-16 (Rock Back, Recov, XIF, —;) Rock Back, Recov, Close, —; (Swivel, Fan, Side to face RLOD, Back;) Rock Back, Recov, Close, —; Rock Back, Recov, Close, —; (Fwd, Turn, Close to face WALL and slightly ahead of partner L hands joined) Rock Back, Recov, Close, —;
17-20 Rock Side, Recov, Close end W in front of M, —; Rock Side, Recov, Close, —; (Rock Back, Recov/ $\frac{1}{4}$ L Turn, $\frac{1}{4}$ L

Turn to face partner, Swivel to end facing WALL with back to M;) Rock Side, Recov, Close, —; ($\frac{1}{4}$ L Turn, $\frac{1}{4}$ L Turn to face M, Draw, Back end in OPEN-FACING; Rock Back, Recov, Fwd to face DIAGONAL WALL and LOD, —; (Rock Back, Recov, Fwd, —;) $\frac{1}{4}$ L Spot Turn, 2, 3, —; (Arnd M, 2, Fwd, —;) $\frac{1}{4}$ L Spot Turn, 2, 3, —; (Arnd M, 2, 3, —;) $\frac{1}{4}$ L Spot Turn, 2, 3, —; (Arnd M, 2, 3 to CLOSED facing COH, —;) $\frac{1}{4}$ L Spot Turn, 2, 3 end facing WALL in CLOSED, —;

INTERLUDE

- 25-28 Side, Close, Side, —; Close, Side, Close, —; Rock Side, Recov, XIF, —; Side, Close, Side, —;
29-32 Close, Side, Close, —; Rock Side, Recov, Thru to SEMI-CLOSED facing LOD, —; Fwd, 2, 3, —; Fwd, 2, $\frac{1}{4}$ R turn to face WALL in CLOSED, —;

SEQUENCE: A — B — Inter — A — B — B — Inter — A plus Ending.

Ending:

- 1-5 Side, Close, Side, —; Close, Side, Close, —; Rock Side, Recov, XIF, —; Rock Side RLOD, Recov, XIF, —; Apart, —, Point, —.

RIPPLING RHYTHM — Grenn 14178

Choreographers: Max and Ruth Mandel

Comment: An easy two-step with adequate music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M facing WALL; Side, —, Behind, —; Side, —, Thru, —;
5-8 Turn Two-Step; Turn Two-Step end M facing WALL; (Twirl end in SEMI-CLOSED) Side, —, Behind, —; Walk Fwd, —, 2, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

PART B

- 17-20 Point LOD, Draw, Close, —; Point RLOD, Draw, Close, —; Apart, Close, Fwd, —; Point RLOD, Draw, Close, —;
21-24 Point LOD, Draw, Close, —; Apart, Close, Fwd, —; (Twirl end in SEMI-CLOSED) Side, —, Behind, —; Walk Fwd, —, 2 end in BUTTERFLY M facing WALL;
25-28 Repeat action meas 17-20;
29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED;

SEQUENCE: A — B — A — B — plus Ending.

Ending:

- 1-6 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step to face; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED, —; Walk Fwd, —, 2, —; Apart, —, Point, —.

NEW THIS MONTH

Our Contra Editor, Don Armstrong, has just completed his new book: "The Caller/Teacher Manual for CONTRAS" which is scheduled to go into the mail by December 15. Designed to provide complete teaching instructions for those interested in this fascinating branch of the square dance family, the Manual also includes contra dances that range from those that can be suitably taught to beginners through the more complex forms for the experienced dancers.

CONTRA CORNER

INFLATION REEL

By Tony Parkes

Formation: 1—3—5 crossed over and active

Record: Any well phrased 64 count Reel

Note: Callers should note that there is an "extra" line in the first prompting sequence as the last line, counts 57-64, normally is the same as the Intro. However, when there is a 4 count action on the last 4 counts of a dance (actually danced on counts 61, 62, 63, 64) it must be prompted BEFORE count 61, or spoken on counts 59 and 60.

— — — —, With the one below do sa do
— — — —, With the same girl swing
— — — —, Put her on your right go down in fours
— — Wheel turn, — — Come back to place
— — Bend the line, — — right and left thru
— — — —, With the music ladies chain
— — — —, — — Circle four
— — — —, Once — and a quarter more
— — Pass thru, new corner do sa do

JUST AS SIMPLE

By Trent Keith, Memphis, Tennessee

Heads half square thru
Right and left thru, dive thru
Right and left thru with full turn
To the outside two do sa do
Swing thru, men run, bend the line
Right and left thru, two ladies chain
With a full turn (to face straight out)
Left allemande

DIAMOND CIRCULATE A BIT

By Ed Fraidenburg, Midland, Michigan

Sides flutter wheel
Heads square thru
Circle half to a two-faced line
Girls cast off three quarters
Diamond circulate
Center men U turn back
Cast off three quarters
Other six circulate
Center four diamond circulate
Center girls turn back
Cast off three quarters
Other six circulate, diamond circulate
Men cast off three quarters
Wheel and deal, box the gnat
Square thru three quarters
Trade by, left allemande

Here are three sent in by Darrell Hedgecock, Anaheim, California.

HOLD ON RIGHT

Heads spin the top
Turn thru
Left spin the top
Slide thru, allemande left

HEADS ONLY

Heads half square thru
Swing thru, star thru
Heads California swirl
Wheel and deal
Allemande left

BOX THE FLEA

Heads spin the top
Turn thru
Left spin the top
Box the flea, partner trade
Wheel and deal
Centers spin the top
Slide thru, allemande left

ACROSS THE TRACK

By Brian Hotchkies, Dudley, Australia

Couple number one rollaway
Heads to the middle and back
Flutter wheel across the track
Star thru, those who can
Right and left thru
Dive thru, swing thru
Box the gnat
Square thru three quarters
Left allemande

SINGING CALL*

SWEET MARIA

By Wayne Baldwin, Spring, Texas

Record: Bogan 1255, Flip Instrumental with Wayne Baldwin

OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
Right back home and swing your man
Join up hands circle left
Go walking round the ring
Left allemande weave the ring singing
Sweet Maria don't you cry
Do sa do and promenade
I'll be coming back to you again
Sweet Maria don't you cry

FIGURE:

Heads square thru four hands around you go
Around the corner do sa do
Swing thru two by two girls fold and then
Peel the top then go right and left thru
Square thru three quarters round
That corner lady swing
Swing that girl around and promenade
I'll be coming back to you again
Sweet Maria don't you cry

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

EVERYTHING

By Jeanne Moody, Salinas, California

Four ladies chain, sides half sashay
Heads flutter wheel
Square thru four hands
Do sa do to a wave, swing thru
Boys run, move up and back
Right and left thru
Pass thru, tag the line
Face in, move up and back
Box the gnat, right and left thru
Square thru four hands, trade by
Square thru three quarters
Left allemande

FAIR TRADE

By Bill Armstrong, Los Angeles, California

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Lead couple turn back squeeze in make a line
Ends trade, everybody right and left thru
Star thru, dive thru, substitute
Square thru three quarters, allemande left
Come on back and promenade don't slow down
Heads wheel around, pass thru
Wheel and deal then
Centers square thru three quarters
Left allemande

MORE CLOVERFLO

By Ron Welsh, Madera, California

One and three right and left thru
Roll away half sashay
Curlique, scoot back
Boys run right
Right and left thru with outside two
Pass thru, cloverflo
Swing thru, boys run right
Tag the line left, couples circulate
Wheel and deal, do sa do ocean wave
All eight circulate
Swing thru, spin the top
Right and left thru, star thru
Pass thru, cloverflo
Left allemande

Here's another trio from the Premium LP Series.

Earl Johnston

from Album

One and three square thru four hands
Four hands round in the middle you know
Do sa do with the outside two
Back up look 'em in the eye
Square thru four hands again count four
I'll tell you when you're facing out
Bend the line
Forward up to the middle and back
Pass thru, bend the line
Do a right and left thru
Turn the girl around
Square thru four hands again
Count to four I'll tell you when
Do a U turn back and box the gnat
Right and left thru the other way back
Inside arch and dive thru
Square thru three hands around the land
And allemande left

One and three square thru
Make it four hands around
Count to four and don't fall down
Do a right and left thru with outside two
Do a half square thru two hands
Bend the line do a right and left thru
Do a half square thru
Do a U turn back and box the gnat
Right and left thru turn the girl around
Square thru three quarters
Allemande left

All around the left hand lady
See saw pretty little taw
Four men star by the right
And home you go
Partner left a do paso, her by the left
Corner by the right
Partner by the left hand round full turn
All four ladies chain, chain four girls
Across the set, chain 'em back
Same old way you turn the girl
Then join hands and circle to the left
Circle left go round the land why then
Left allemande

I KENDO THISEN

By John Ward, Alton, Kansas

Heads lead right circle to a line
Pass thru, one quarter left
Boys U turn back, star thru
Pass thru, quarter right
Girls U turn back, star thru
Left allemande

SINGING CALL*

TEARING UP THE COUNTRY

By Chuck Bryant, San Antonio, Texas

Record: Mustang 156, Flip Instrumental with
Chuck Bryant

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade
Go once around the ring
Box the gnat then swing with your man
Join hands circle to the left you go
Left allemande and weave the ring
My maw and paw told me
Son you better go to school
Do sa do promenade and don't be a fool
I paid no attention left my books at home
I'm tearing up the country with a song
FIGURE:

Head two ladies chain straight across
Rollaway and star thru then circle up four
Break right out in a line of four
Go up to the middle and back
Do a right and left thru
Then flutter wheel tonight
Sweep a quarter more then square thru
Three quarters round swing the corner
And then promenade I paid no attention
Left my books at home

I'm tearing up the country with a song

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

Five more tested combinations from the Premium Series.

Lee Helsel
from Album

Heads go forward up and come on back
Pass thru, U turn back, star thru
Right and left thru the outside two
Dive thru, star thru
Right and left thru across the way
Rollaway a half sashay and star thru
Right and left thru the outside two
Dive thru, star thru
Right and left thru, cross trail
To the corner left allemande

All four ladies chain three quarters round
One and three you promenade three quarters
Two and four square thru three quarters
Circle up four with outside two
Three quarters round and then
Square thru three hands then to corner
Left allemande

One and three forward up and back
Lead right circle up four
Make a line go forward eight and back
Pass thru, bend the line
Go forward and back, right and left thru
Two ladies chain across, chain 'em back
Same couples forward up and back
Pass thru, bend the line
Go forward and back, right and left thru
Join hands and circle left
Go round the ring
Allemande left

Dave Taylor
from Album

Couples two and four
Up to the middle and get right back
Pass thru, separate go round two
All the way down to end of the line
Dance eight to the middle
And get right back now pass thru
Arch in the middle, ends turn in
Those in middle right and left thru
Turn on around and pass thru
Split the outside two round one
Make a line of four
Eight to the middle and back
Box the gnat look 'em in the eye
Pull by, left allemande
Here we go right and left grand
Meet that lady promenade but
Don't stop don't slow down keep dancing
Heads wheel around now pass thru
On to the next with right and left thru
Turn on around, pass thru, bend the line
Two ladies chain and turn on around
Pass thru and bend the line
Two ladies chain you're doing fine
Do the right and left thru
Star thru, dive thru, pass thru
Square thru with outside two
Four hands you'll be facing out
So join hands and bend the line
Allemande left

It's couple one and three
Move up to the middle and get right back
Square thru and count to four
All the way around in middle of the floor
Square thru with the outside two
Count four hands around
When you're facing out bend the line
Move up to middle and back do a
Right and left thru and turn on around
Now star thru, left allemande
Here we go right and left grand
Promenade your honey go down the line
Walk all around left hand lady
See saw your pretty little taw
Allemande left like allemande thar
Go right and left and form a star
Men back in like a cadillac car
Walk right along but not too far
Shoot that star to the next little girl
Right and left grand
Gonna meet that brand new lady
Promenade don't stop don't slow down
Two and four wheel around
Do a right and left thru
Come on and star thru, dive thru, pass thru
Star thru with outside two
Right and left thru and turn that lady
Cross trail get to the corner
Left allemande

SLIDE AND EIGHT CHAIN THRU

By Dewey Glass, Montgomery, Alabama
Heads lead right circle to a line
Forward up to the middle and back
Slide thru, eight chain thru
Star thru, pass thru
Wheel and deal, double pass thru
First couple left, next one right
Cross trail thru, left allemande

SINGING CALL*

WAKE ME UP IN A NEW WORLD TOMORROW

By Bob Fisk, Chino, California
Record: Blue Star 1959, Flip Instrumental with
Bob Fisk

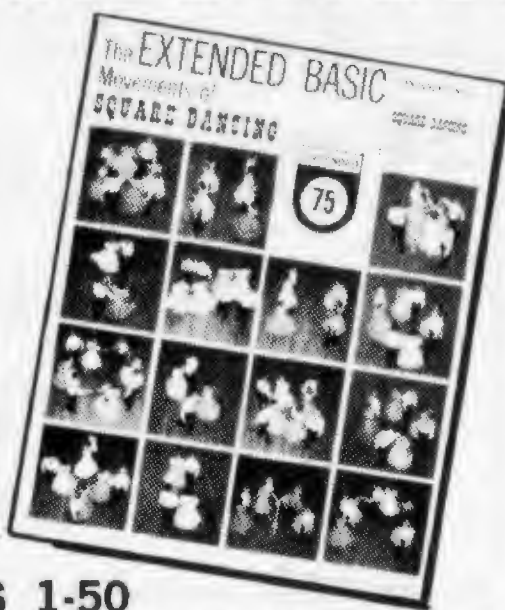
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across and turn 'em
Four ladies flutter wheel across my friend
Join hands circle to the left now
Left allemande your corner
Weave the land

Wake me up in a new world tomorrow
Do sa do and promenade my friend
Wake me up in a new world tomorrow
This old world is more than I can stand
FIGURE:

One and three left square thru four hands
With the sides make a left hand star
Heads star right and now you turn it
Full around to the corner girl left allemande
Do sa do round your own swing the corner
Swing that girl and promenade my friend
Wake me up in a new world tomorrow
This old world is more than I can stand

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SQUARE DANCE SPECIALTIES by



BASICS 1-50

This book contains the first 50 basics of square dancing with many photos and diagrams to help make square dancing easy for the student dancer.

EXTENDED BASICS 51-75

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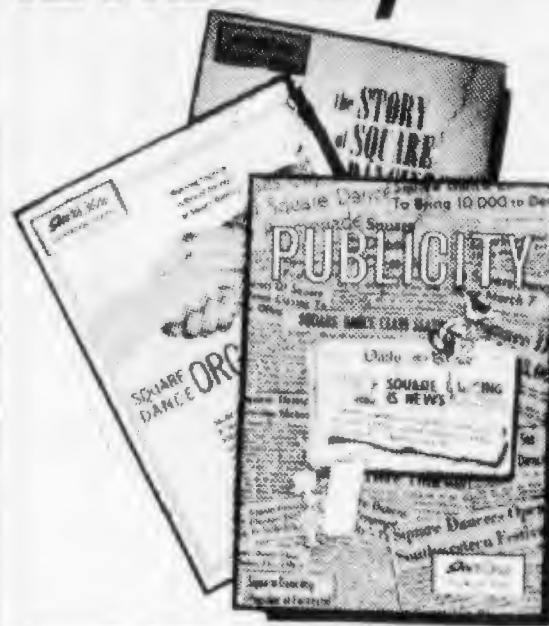
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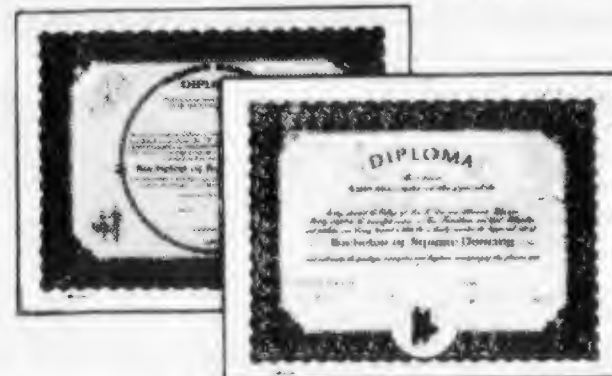
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CALLER of the MONTH



Barry Medford—Houston, Texas

ONE WOULD HAVE TO USE such words as youth, charm and enthusiasm in describing Barry Medford. Although in his *very early* twenties, he appears to be well on his way to a successful career in the field of calling.

Shortly after graduation from a beginners class in 1965, Barry was bitten by the calling bug. Following two years of work on his calling skills, he called his first full dance in early 1968. A session at one of Frank Lane and Earl Johnston's callers colleges helped a great deal and increased his enthusiasm for the activity.

At home in Houston, Texas, Barry has one "very active" club and conducts at least two beginner classes each year. The next two years are filled with commitments for club dances, conventions, weekend institutes and festivals in over twenty States and Canada, about which Barry is very excited, to say the least.

Barry attended the University of Houston, has a B.S. degree in Biology and is seriously thinking about getting his Master's in the future. Thanks to calling, financing college came much easier. He has also had a "work-

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ing interest" in commercial art and sculpture for several years.

Barry records on the Dance Ranch label (Sweet Misery, Do You Remember These, Ruthless, to mention a few of his recordings) and credits the help received from Frank Lane and Norm Merrbach for much of his success. He says he has discovered what magic there is in the 75 Basics (the Basic and Extended Basics Program of American Square Dancing) when choreographing his singing call recordings.

Talented and youthful callers such as Barry help to insure the perpetuation of the square dance activity and enable it to grow.

(LETTERS, continued from page 3)

cently our club members "pooled" all of our "things" we had been keeping that were too good to throw away and taking up storage space, met at one member's garage, and sold them at ridiculous prices (old clothes 25¢ to \$1.00, games 10¢, etc.) The end result was a net of over \$250.00 plus the "work" and fun we all had . . . and our treasury is in fine shape for the balance of this year.

Edith Morrison
LaPorte, Indiana

Dear Editor:

I have just read from cover to page 7 of the August, 1973 issue of SQUARE DANCING and had to write. The quote is correct—never underestimate the power of a woman. The curtain idea is very clever but what happens when a husband wants a shirt to match? The curtain idea would not work with the pre-ruffles already attached. I have come across a solution to which a husband-wife team can have matching outfits for less than



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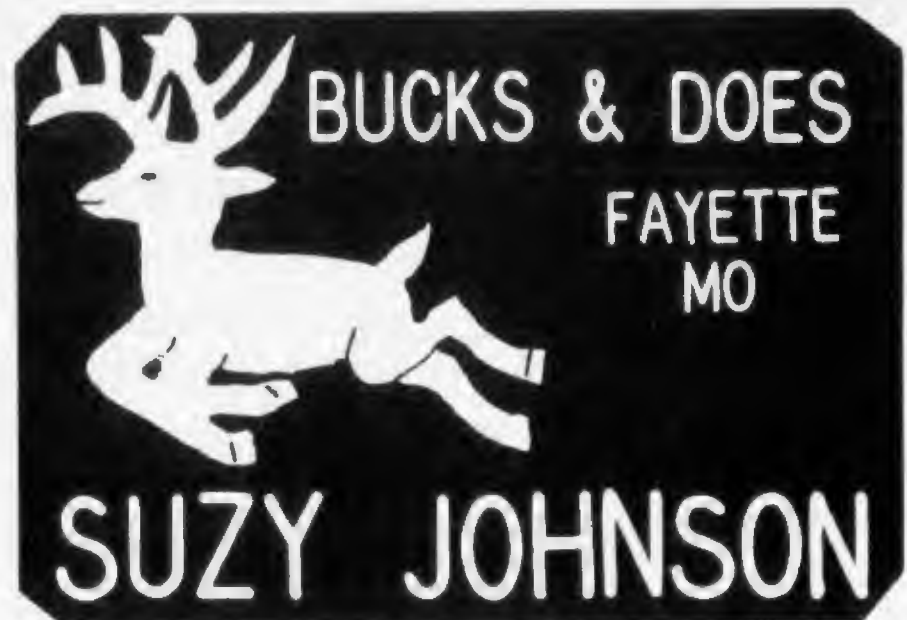
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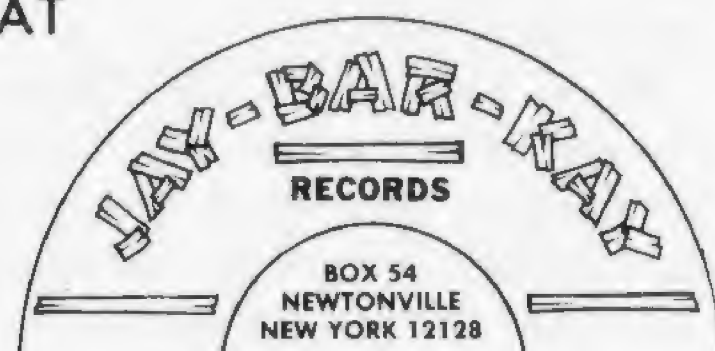
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Janice Hanzel

San Leandro, California

As the young lady pictured in the August issue is still in high school, she probably was not concerned about making a shirt for a husband. But more power to you gals who have both your husband and a budget in mind. Per-

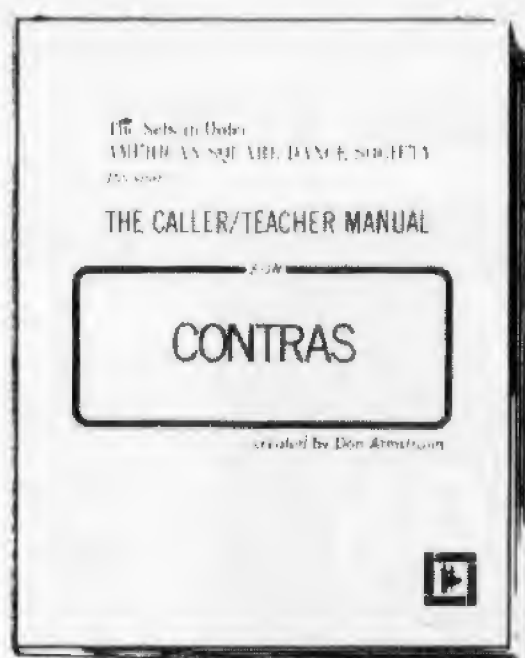
haps you've discovered a whole new outlet for the sheet industry, particularly considering the vast selection of prints and patterns they now offer.—Editor

Dear Editor:

We have danced for five years and when we travel a distance from our home to attend a festival we expect a good level of advanced dancing. In a recent two-day festival we attended, the dancing was beginners level . . . nearly half the dancers had only completed the basic 20-week class and just graduated. We

TWO NEW BOOKS FOR 1974

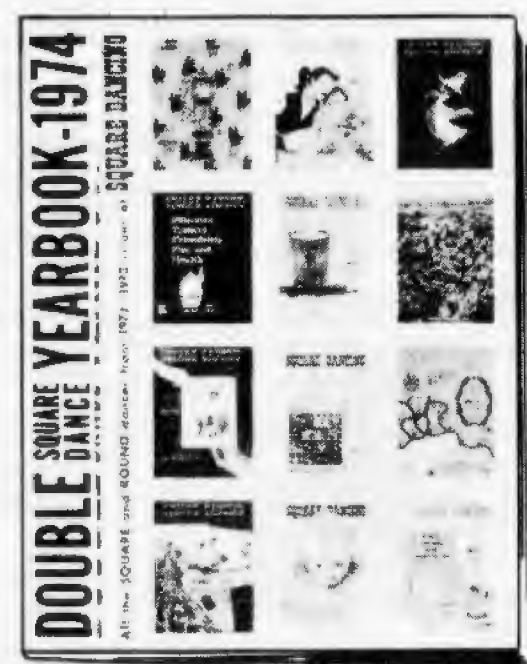
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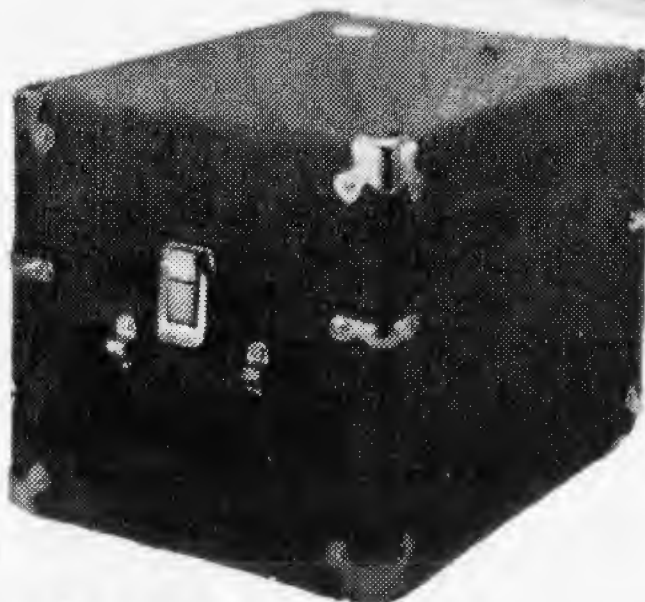


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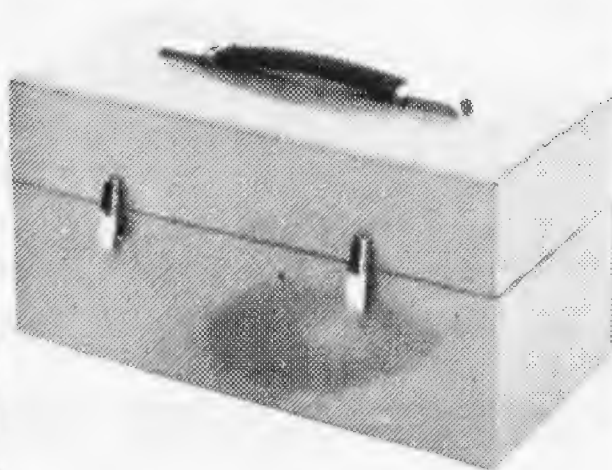
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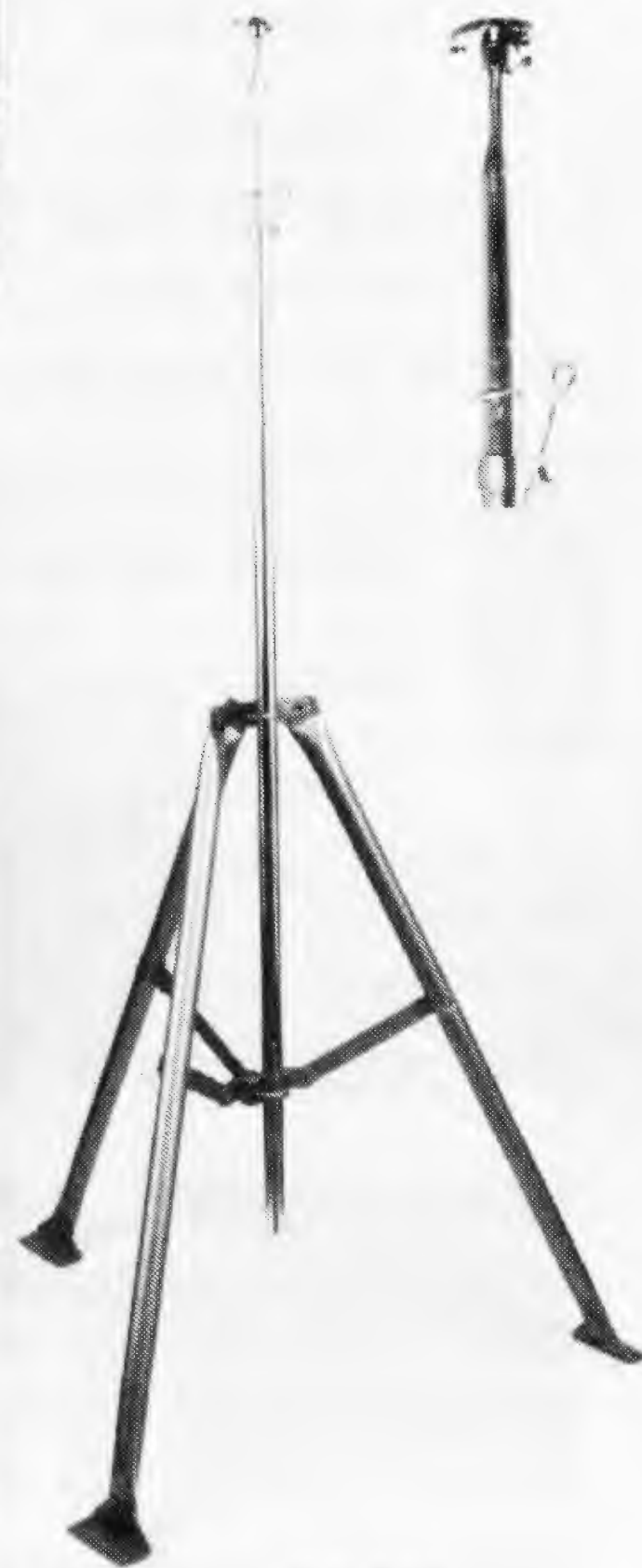
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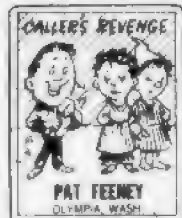
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WW #312 "TRAVELIN' LIGHT"

By: Beryl Main

WW #311 "GLENDALE TRAIN"

By: Beryl Main



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are not against beginners (having helped with 8 classes of 30 lessons) but feel it is not fair to advanced dancers. We, for one, are considering dropping all festivals for this reason, and from the attendance at recent festivals this seems to be the reasoning of many dancers. We love square dancing and have been instrumental in founding a club in our area, but many good dancers quit for the above reason. It truly is a shame.

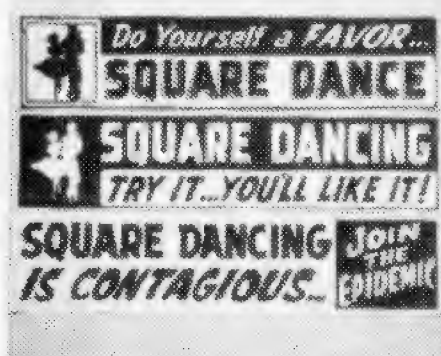
Charles and Doris Blair
Altoona, Pennsylvania

Quite a few areas look upon a festival as "frosting on the cake" for those who have made it through their classes and the dance level is never raised above what might be considered average club level. Apparently there are different thoughts relative to festivals and probably the greatest help would be if the festival itself made a statement as to the type of dancing level that was to be featured.—Editor

(AS I SEE IT, continued from page 8)

in North America and overseas. How many of you started out on your own as a result of your husband being a caller? How many of you ladies have groups of your own and how many of you are members of a husband-wife calling team? How does the woman's calling schedule stack up in comparison to the man's? Are there any traveling women callers? Let us know. At least let us know if you are a woman caller and then let us have as much information as you'd like to share. Oh yes, we would like your picture, too. Sometime soon, certainly during the coming few months, we hope to reward your efforts with an interesting article or series of articles on this all-too-often overlooked phase of the square dance picture.

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(**ROUNDS**, continued from page 22)

tually teaching the dances.

Decker: Yes, we teach the ROM to all our dancers and nothing more than square dance round dances. They can only learn so many but there aren't that many ROM's every year. I never refuse to teach a dance of the month even if I don't like it. I try to present it in an interesting way so the people will like it and keep dancing it.

If you were given one wish by your fairy godmother relative to round dancing, its

present or future situation, what might that wish be?

Winter: I wish that all square and round dance functions were joint activities and we had all the participation possible in both. The round dance picture scares me because it should be increasing in a direct ratio with square dancing. I believe that cueing at all dances will help this situation.

Decker: My wish would be "give us more qualified round dance teachers." Teachers who

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can dance the basic steps correctly, look good on the floor and have great enthusiasm for teaching.

Day: A Round of the Quarter, compiled by a nationwide panel of square and round dance leaders. This would give us a series of very good consensus rounds at the square dance level which could be taught and used at all large square and round dance events to get the fullest possible participation from all dancers present. How this could be compiled and administered is a good question, but it would fill a crying need in the present picture.

Lovelace: Let round dancing continue its good sense, middle of the road approach to new rhythms and types of dancing. Round dancing has blended many different types and styles together to make it one of the most interesting forms of recreation known. People can participate according to their abilities and time. If round dancing goes to an extreme in any one direction it will lose its appeal to a large majority of dancers.

Pell: Golly, this is a tough one but we would wish that all dancers, especially those who fall into the top 10% or so, who have the time,

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talent and energies to be leaders and teachers, would remember that all segments have a rightful place in the activity and because of this each segment is entitled to the same consideration. By this we mean that beginners, square dancers, fun level rounds, traditional rounds, all should be given the same consideration as intermediate and advanced rounds so all who wish would have the opportunity to participate.

Essex: We would wish that our round dance leaders would become aware that quality is

far more important than quantity when it comes to the successful perpetuation of a healthy round dance movement. A second wish would be that more easy level rounds would be published to make round dancing available to everyone from their first one-night-stand-through to the point where they enter their first basic round dance class. Although that sounds like it conflicts with the previous statement, it really doesn't because it would provide the movement with a broader base of dancers from which to draw.

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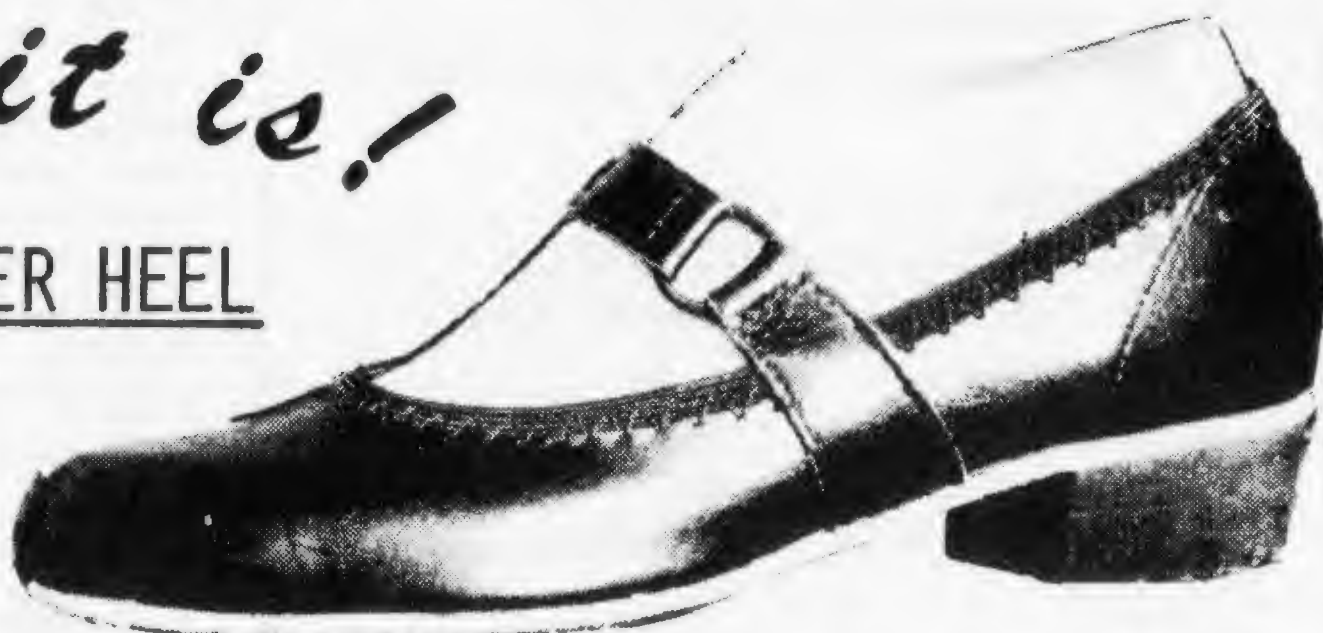
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SINGING CALLS

DO YOU MIND — Greenwood 9005

Key: B Flat

Tempo: 132

Range: HC

Caller: Stan Trefren

LB Flat

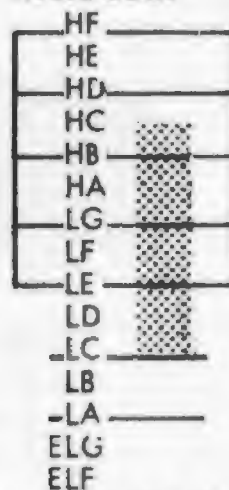
Synopsis: (Break) All four ladies chain across — chain back home — circle left — allemande left — weave ring — do sa do partner — men star left — turn thru — allemande left — promenade (Figure) Heads lead right — circle four hands — make lines — move up and back — swing thru two by two — spin the top — boys move up and spin chain thru — turn thru — allemande left — promenade (Alternate Figure) Heads promenade halfway — come down middle right and left thru — square thru four hands — do sa do corner — swing thru two by two — boys trade — swing corner — promenade.

Comment: A bouncy tune that moves right along and keeps the dancers moving without a stop at home. A lot of wording for the caller.

Rating: ☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of loedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

WAKE ME UP IN A NEW WORLD TOMORROW —

Blue Star 1959

Key: B Flat Tempo: 128 Range: HD

Caller: Bob Fisk LB Flat

Synopsis: Complete call printed in Workshop.

Comment: Melodic music with a nice lift. An easy action pattern that flows right along at a well timed pace. A good relaxer.

Rating: ☆☆☆

THERE'S BEEN SOME CHANGES MADE IN TOWN — MacGregor 2134

Key: B Flat Tempo: 130 Range: HF

Caller: Kenny McNabb LD Flat

Synopsis: (Break) Four ladies promenade inside ring — home and swing — left allemande — do sa do — four men hit the road — home you go do sa do — corner allemande — promenade (Figure) Head two ladies chain — one and three curlique — boys run right — ladies lead flutter wheel — swing corner — left allemande — promenade.

Comment: A popular number of some years ago. Has a steady beat and contemporary action pattern that is well timed.

Rating: ☆☆☆+

BAD BAD LEROY BROWN — Wagon Wheel 212

Key: F Tempo: 122 Range: HA

Caller: Jerry Haag LF

Synopsis: (Break) Sides face grand square — four ladies promenade once around — swing own — allemande — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run — tag the line a quarter right — wheel and deal — pass thru turn back — swing corner — left allemande — promenade.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

| | |
|----------------------------|-----------------|
| Bad Bad LeRoy Brown | Wagon Wheel 212 |
| Sweet Gypsy Rose | Dance Ranch 621 |
| Daisy A Day | Kalox 1146 |
| Tie A Yellow Ribbon 'Round | |
| The Old Oak Tree | Blue Star 1947 |
| Glendale Train | Wagon Wheel 311 |

ROUND DANCES

| | |
|-------------------|-----------------|
| Call Me Lonesome | Wagon Wheel 503 |
| Bailey Rock | Hi-Hat 914 |
| My Abilene | Hi-Hat 911 |
| New England Waltz | Grenn 14173 |
| Waltz Of Summer | Grenn 14174 |

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Comment: A popular pop number with a lot of rhythm and good instrumentation. A well timed pattern should make this a good one.

Rating: ☆☆☆

SWEET MARIA — Bogan 1255

Key: C Tempo: 128 Range: HC
Caller: Wayne Baldwin LB

Synopsis: Complete call printed in Workshop.

Comment: A nice song with fairly wide range. Good instrumentation by Xylophone, Clarinet, Piano, Drums, Bass and Guitar. Figure makes use of Peel The Top
Rating: ☆☆☆

LOVING HER WAS EASIER — Top 25287

Key: D Tempo: 132 Range: HB
Caller: Tom Trainor LA

Synopsis: (Break) Allemande left — weave ring — do sa do — men star left — swing — promenade (Figure) One and three right and left thru — two ladies chain — square thru four hands — do sa do — make a wave — fan the top — slide thru — pass thru — corner swing — promenade.

Comment: The melody is pleasant and moves right along with a pattern that uses Fan the Top.
Rating: ☆☆☆

TEARING UP THE COUNTRY — Mustang 156

Key: C Tempo: 128 Range: HC
Caller: Chuck Bryant LG

Synopsis: Complete call printed in Workshop.

Comment: A swinging country western style song with a contemporary action pattern that bounces right along on a high range.

Rating: ☆☆☆

YOU TOOK THE RAMBLIN' OUT OF ME —
Longhorn 1001

Key: B Flat and G Tempo: 130 Range: HD
Caller: Louis Calhoun LG

Synopsis: (Break) Circle left — walk around corner girl — see saw taw — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — curlique — boys run — right and left thru — dive thru — square thru three quarters round — swing corner —



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promenade.

Comment: A good singing tune with key changes up and down twice. An easy action pattern that bounces right along.

Rating: ☆☆☆+

LOOKIN' HIGH AND LOW FOR BABY —

Top 25285

Range: HD

Key: B Flat

Tempo: 130

LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A good tune backed up by Saxophone, Guitar, Piano, Bass and Drums. Contemporary action pattern moves right along at an easy clip.

Rating: ☆☆☆

BAD BAD LEROY BROWN — Wild West 1-6

Key: G

Tempo: 136

Range: HB

Caller: Larry Jack

LC

Synopsis: (Break) Four ladies chain across — turn rollaway — circle left — rollaway — circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Heads pass thru — cloverleaf behind the sides — sides pass thru — star thru — circle eight — left allemande — go forward two — men back in and star — shoot that star — do sa do — promenade.

Comment: A modern pop number with a lot of beat from Guitar, Trumpet, Piano, Drums and Bass. The easy action pattern moves

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right along at a good clip. Rating: ☆☆☆

DREAM A LITTLE DREAM — Dance Ranch 144
Key: F Tempo: 128 Range: HB Flat LG
Caller: Jim Mayo

Synopsis: (Break) Walk around corner — turn partner by left — men star by right across — turn opposite by left — men star by right back home — pass your own and left allemande — come back one do sa do — ladies promenade once around — home swing — promenade (Figure) One and three lead to right circle up four — break to a line — move forward and back — pass thru — wheel and deal — swing thru in the middle — turn

thru — corner left allemande — go forward two — do paso — her left corner right — partner left — promenade.

Comment: An old familiar tune stepped up quite a bit in tempo. Dance as written is quite wordy and might require a little re-use of words by caller. Rating: ☆☆

ROSIE'S GONE AGAIN — D & ET 114

Key: B Tempo: 124 Range: HC Sharp LB
Caller: Buck Covey

Synopsis: (Break) Do sa do corner — left hand turn own — ladies center back to back — men promenade once around — turn own with left elbow — face corner box the gnat

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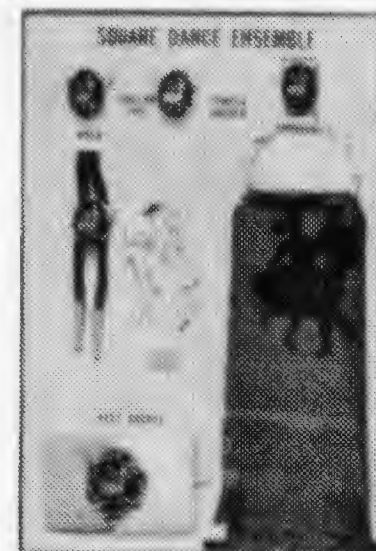
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left around the ring — promenade home — swing.

Comment: An old hoedown tune used as a singing call. Has an easy basic pattern.

Rating: ☆+

SWEET GYPSY ROSE — Dance Ranch 621

Key: B Flat Tempo: 128 Range: HC

Caller: Ron Schneider LC

Synopsis: (Break) Circle left — allemande left — turn partner by right — allemande left again — weave ring — do sa do — promenade home (Figure) Heads promenade halfway — down middle — pass thru — separate around two — make a line — forward up and back — star

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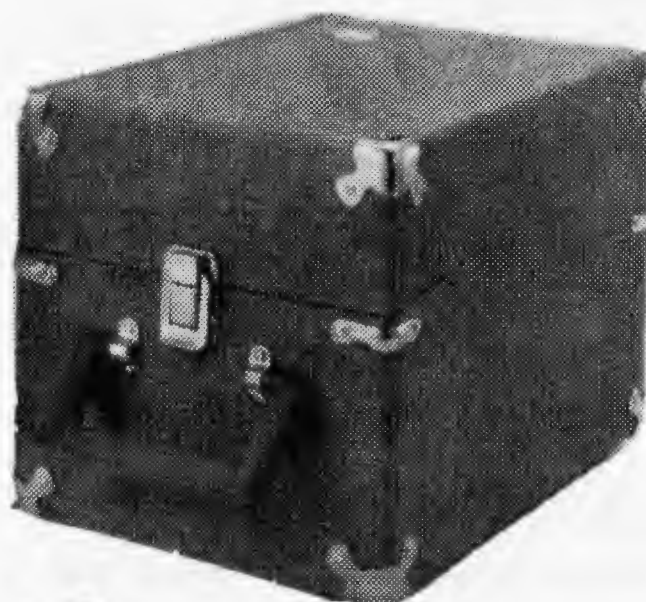
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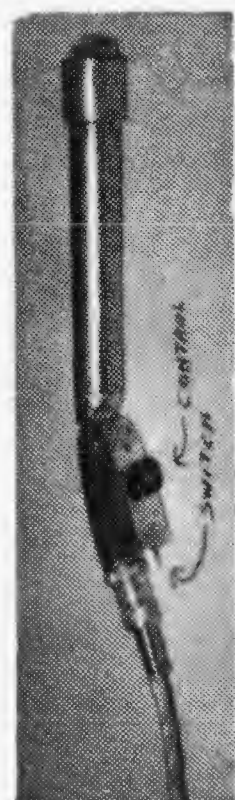
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Key: E Tempo: 128 Range: HA Flat

Caller: Bruce Johnson LA Flat

Synopsis: (Break) Join hands and circle — turn
corner under — bow to her — swing — boys
star left — to gal you just swung — box the
gnat — change hands — same gal allemande

— weave ring — meet number five and swing
— promenade (Figure) One and three up and
back — spin the top — box the gnat — pass
thru — do sa do — swing thru — boys run —
boys circulate — girls turn back to swing —
left allemande — promenade.

Comment: An old sing-along with a heavy beat
from a Bass backed up by a good Piano,
Drums, Clarinet, Banjo and Guitar. The action
pattern keeps everyone moving. Rating: ☆☆☆

A FOOLER A FAKER — Blue Star 1962

Key: A Flat Tempo: 132 Range: HC

Caller: Bob Fisk LG

Synopsis: (Break) Walk around corner — see

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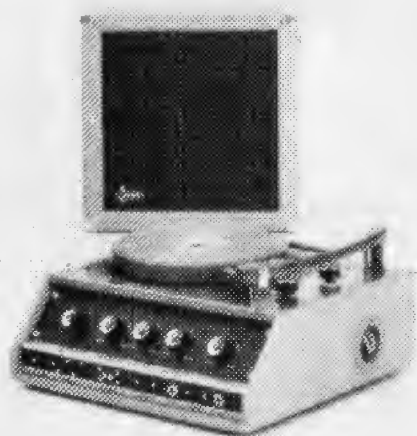
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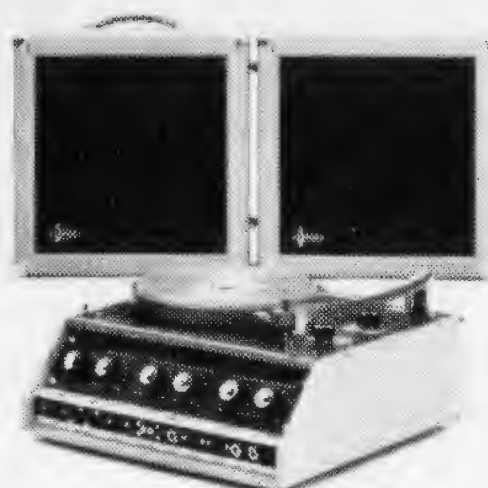
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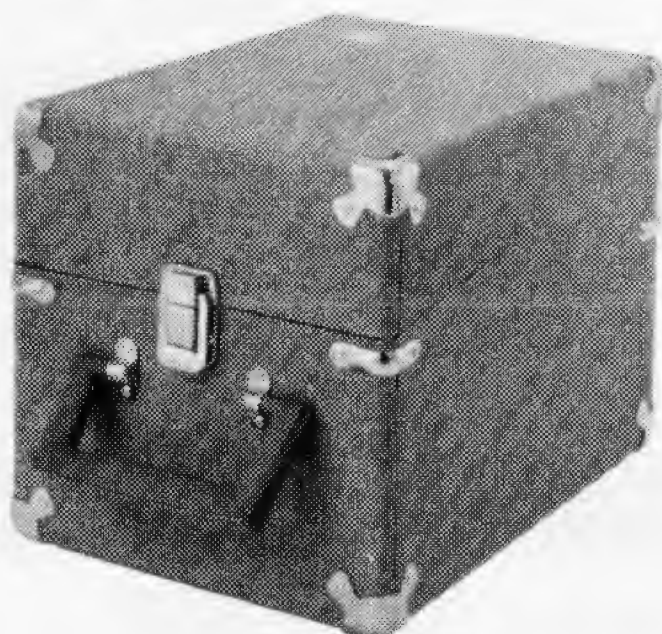


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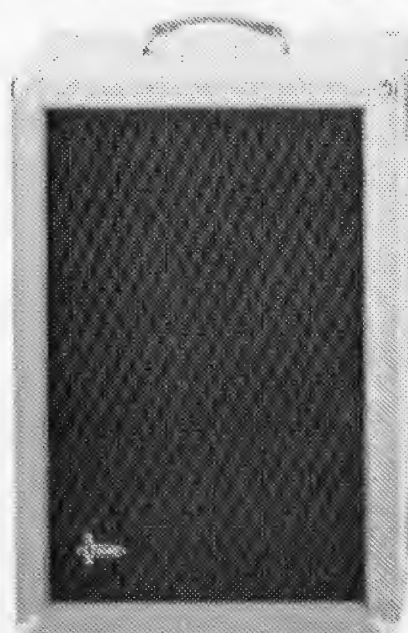
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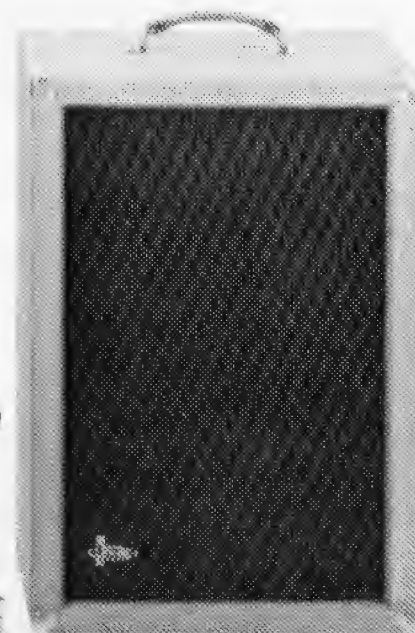


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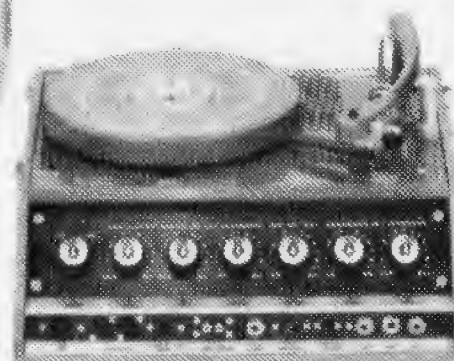
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saw own — join hands circle — men star right once around — left allemande — weave ring — meet own do sa do — promenade (Figure) One and three promenade halfway — down middle — square thru four hands — do sa do — right and left thru — pass thru — cloverflo — swing corner — promenade.
Comment: Fine singing tune with a catchy melody. Good action pattern using a Cloverflo.
Rating: ☆☆☆

TRAVELIN' LIGHT — Wagon Wheel 312
Key: F Tempo: 128 Range: HA
Caller: Beryl Main LC
Synopsis: (Break) Allemande corner — turn

partner by right — men star left one time — turn thru — left allemande — do sa do — left allemande — weave — turn thru — left allemande — promenade (Figure) Heads square thru four hands — do sa do — spin chain thru — girls circulate two times around — turn thru — left allemande — walk by one — swing — circle left — left allemande new corner — weave ring — do sa do — promenade home.
Comment: A good singing tune with a mod beat and the action pattern bounces right along. Good music and beat from Piano, Trumpet, Drums, Bass and Guitar.
Rating: ☆☆☆

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DON'T LET 'EM STEAL YOUR GAL — Top 25286
Key: C Tempo: 128 Range: HC
Caller: Paul Hartman LD

Synopsis: (Break) Join hands circle left — left allemande — grand sashay — do sa do — pull by — see saw next — left hand pull by — do sa do — pull by — see saw — pull by — do sa do own — left allemande — promenade (Figure) Four ladies chain three quarters — heads promenade half way round — lead to right — circle to a line — go up and back — right and left thru — square thru — cloverflo — move round the ring — corner swing — left allemande — promenade.

Comment: A good Banjo pickin' "Somebody Stole My Gal" number with a contemporary

action pattern that uses Cloverflo and flows right along. Rating: ☆☆☆

FOR ONCE IN MY LIFE — Square Tunes 153
Key: G Tempo: 128 Range: HC
Caller: Danny Robinson LB Flat

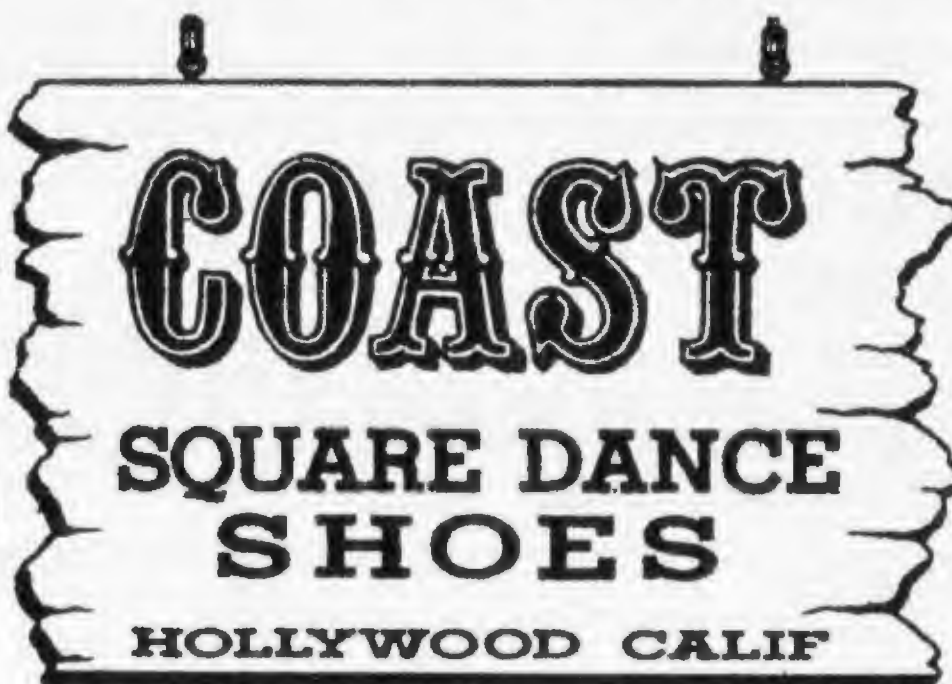
Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — left allemande — swing partner — promenade (Figure) One and three promenade half around — sides rollaway — star thru — right and left thru — square thru all the way — got somebody new — tag the line — leads turn back — swing — promenade.

Comment: A well known show type song with good instrumentation from Banjo, Guitar,

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WALKIN' MY BABY — Greenwood 9004

Key: C Temp: 126 Range: HD
Caller: Les Roberts LB

Synopsis: (Break) Heads promenade halfway — sides flutter wheel — star thru — pass thru — do sa do — swing thru — turn thru — allemande left — grand right and left — promenade (Figure) Four ladies chain across — heads right and left thru — square thru four hands — corner right and left thru — swing thru — boys trade — turn thru — allemande left — promenade.

Comment: A slow bouncer with an easy action pattern to a familiar old tune. Definitely a relaxer not to be rushed. Rating: ☆☆☆+

SOUTHERN LOVING — Swinging Square 2362

Key: F Tempo: 130 Range: HC
Caller: Gary Mahnken LB

Synopsis: (Break) Four ladies chain across — rollaway — join hands circle left — rollaway with half sashay — circle left — left allemande corners — weave ring — do sa do — promenade (Figure) One and three promenade halfway — right and left thru — square thru four hands — corner do sa do — swing thru — boys trade — swing that lady — left allemande new corner — promenade.

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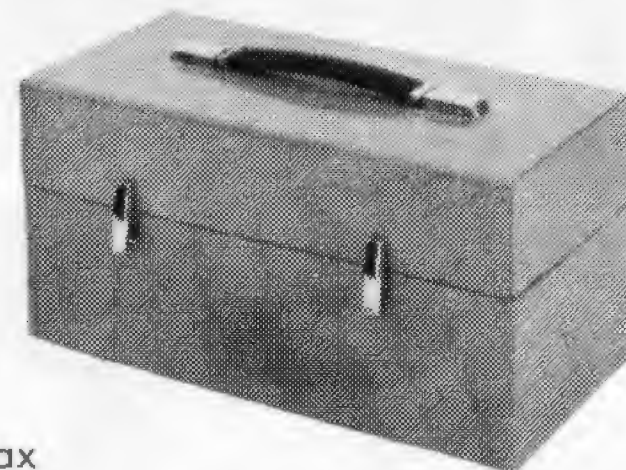
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Rating: ☆☆☆

WHAT'S YOUR MAMA'S NAME CHILD — Pioneer 115

Key: C Tempo: 128 Range: HA
Caller: Tommy Russell LG

Synopsis: (Break) Four ladies chain across —
chain back — walk around corner — see saw
own — sides face grand square (Figure) One
and three curlique — walk and dodge — circle
half make a two-faced line — couples walk
and dodge — bend the line — right and left

thru — cross trail to corner — left allemande
— do sa do — swing corner — promenade.

Comment: A country style tune with music by
Piano, Banjo, Guitar, Drums and Bass. Good
contemporary action pattern keeps the danc-
ers moving. Rating: ☆☆☆

BUT I DO — Hi-Hat 428

Key: F Tempo: 128 Range: HB Flat
Caller: Ernie Kinney LC

Synopsis: (Break) Four ladies lead a flutter
wheel across the ring — join hands circle left
— rollaway half sashay — circle left — roll-
away — men star right once around — turn
corner by left — home do sa do — left alle-

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L.R. #017 "GOOD OL' BAD OL' DAYS" Called By: Bob Van Antwerp

LUCKY RECORD CO. POST OFFICE BOX 5008, LONG BEACH, CALIFORNIA 90805

mande — promenade (Figure) Four ladies chain across — chain back — ladies center back to back — men go round outside track — home turn partner by left — corner box the gnat — same girl do sa do — left alle-mande — promenade.

Comment: A flowing singing tune with an easy action pattern. Could be a nice relaxer with a good bounce. Rating: ☆☆☆

GOOD OL' BAD OL' DAYS — Lucky 017

Key: E Flat Tempo: 130 Range: HB

Caller: Bob Van Antwerp LB Flat

Synopsis: (Break) Four ladies chain — join hands circle left — girls rollaway — circle —

rollaway — weave ring — do sa do — promenade (Figure) Heads square thru four hands with outside two — swing thru — spin the top — go one quarter more — balance there — right and left thru — dive thru — square thru three hands — swing corner — promenade home.

Comment: A good bouncy tune recalling the "Good ol' Days." The pattern is well timed with clever fill in wording to work with. Rating: ☆☆☆

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Key: C

Tempo: 130

Range: HA

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Caller: Dave Taylor

LC

Synopsis: (Break) Allemande corner — weave ring — meet own turn thru — weave wrong way — walk by partner — corner allemande — come back one swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — corner swing thru — boys run — wheel and deal — swing corner — allemande new corner — come back and promenade.

Comment: Well known sing-along with a good orchestration from Piano, Accordion, Guitar, Drums and Bass. The well timed pattern swings right along. Rating: ☆☆☆

SALLY FROM OL' SAN JUAN — Lucky 018

Key: E Flat

Tempo: 130

Range: HC

Caller: John Shallow

LC

Synopsis: (Break) Four ladies promenade inside — box the gnat — do sa do — join hands and circle — left allemande corner — weave ring — do sa do — left allemande — promenade (Figure) Heads square thru four hands — corner girl squash the bug — single circle to an ocean wave — boys run right — bend the line — go up and back — star thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A good tune with a nice lift from
(Please turn to page 72)

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and Fan Back
Flare the Diamond
Flare the Gears
Flare the Star
Flutter the Line
Follow Your Neighbor
Grand Sweep
Line to Line
Loop and Tag
Pass the Axle
Pass the Ocean plus Scoot
and Ramble
Relay the Deucey
Relay the Diamond
Relay the Top
Remake
Reverse Dixie Style
Reverse the Pass
Right and Left Roll
Roll Right and Left to a Wave;
plus Pass and Roll
Rotary Circulate
Rotary Tag thru the Star
Sashay Thru
Scoot and Plenty
Single Circle to a Wave
Slip, Slide and Circulate

Spin Chain the Gears
Square Chain the Top
Square Chain Thru
Square Out
Star the Square
Star to a Wave
Swap Around
Sweep the Flare
Swing and Switch
Tag About
Tag and Spin
Tag and Trade your Neighbor
Taggers' Delight
Tag, Top and Turn
Timber
Trade Sashay
Trade the Wave
Triple Hinge and Trade
Triple Scoot
Triple Trade
Walk and Dodge
Zoom

CLUB FIGURES

Alamo Style
Arkies #1
Arkies #2
Arkies #3
Beer Mug and Grand Teacup
Chain
Cast Offs (Basic)
Cast Offs (face to face)
Circulate (including split and
cross circulate)
Curlique, Run and Crossrun
"Deucey" hash (ends circulate,
centers trade)

Dive thru, Substitute, Ends
Turn In and Out
Dixie Chain, Dixie Style, Dixie
Daisy and Dixie Grand
Do paso
Double and Triple Star thru
Fan Thru, Fan the Top, Fan
Chain Thru
Flutter Wheel, Sweep $\frac{1}{4}$ and
Crazy Flutter
Gimmicky Figures
Gnats, Folds and Divides
Hand Turns
Head ladies Teacup, Side men
Beer Mug Chain
Hodgepodge Tip (figures and
breaks)
Partner Wheel and Deal
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and Cloverleaf
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Trail, Trail and Peel
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Zig Zag
Teacup Chain (basic version)
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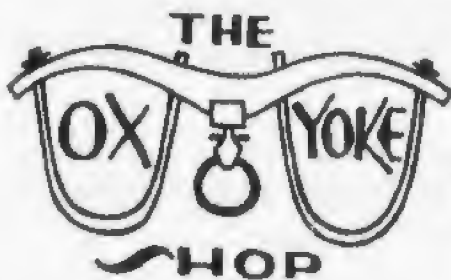
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CITY OF NEW ORLEANS — Wild West 1-5

Key: C

Tempo: 130

Range: HC

Caller: Kenn Reid

LC

Synopsis: (Break) Four ladies promenade go
once around — box the gnat — swing — join
hands circle left — left allemande corner —
weave ring — do sa do — promenade (Fig-
ure) One and three promenade halfway —
lead right circle four — break make a line —
go forward eight and back — star thru —
do sa do — make an ocean wave — swing
thru — boys trade — turn thru — swing cor-
ner — left allemande — promenade.

Comment: A little different singing tune with a
lot of life from Drums, Trumpet, Guitar, Bass
and Piano. The action pattern will pick the
dancers up. Rating: ☆☆☆

HOEDOWNS

GOLDEN SLIPPERS — Kalox 1148

Key: G

Tempo: 132

Music: The Uptowners Band — Bass, Drums,
Banjo, Guitar

WALK AND TALK, Flip side to Golden Slippers.

Key: A

Tempo: 132

Music: The Uptowners Band — Bass, Drums,
Banjo, Guitar

Comment: A conventional hoedown with a strong
beat from Bass, Drums and Banjo.

Rating: ☆☆☆+

RANGOON — Wild West 2

Key: G Flat

Tempo: 135

Music: The Westerners — Drums, Guitar, Bass

CARBON CANYON BREAKDOWN, Flip side to
Rangoon.

Key: F

Tempo: 135

Music: The Westerners — Trumpet, Guitar, Bass,
Drums

Comment: A swing beat number with lots of
chording and not much melody. Rating: ☆☆☆+

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CHRYSTEL TWO STEP, Flip side to Dear Waltz

Choreographers: Fred and Hazel Christopher

Comment: Lively music and dance.

VIVA — Grenn/Decca 34984

Choreographers: Vernon and Jean

Comment: A busy two-step with three parts and
an interlude. Music is adequate.

PIANO BOOGIE, Flip side to Viva

Choreographers: Phil and Tootie Phillips

Comment: An active routine in three parts. The
music is dominated by the piano.

RECORD RATINGS

Square Dance Platter Parade rated the fol-
lowing as "very good" to "super" in the Sep-
tember review list: Red Rubber Ball on Dance
Ranch, But I Do on Hi-Hat, Don't Let 'Em
Steal Your Gal on Top, Grandpa Harp on
Blue Star, Go Hide, John, and Keep on

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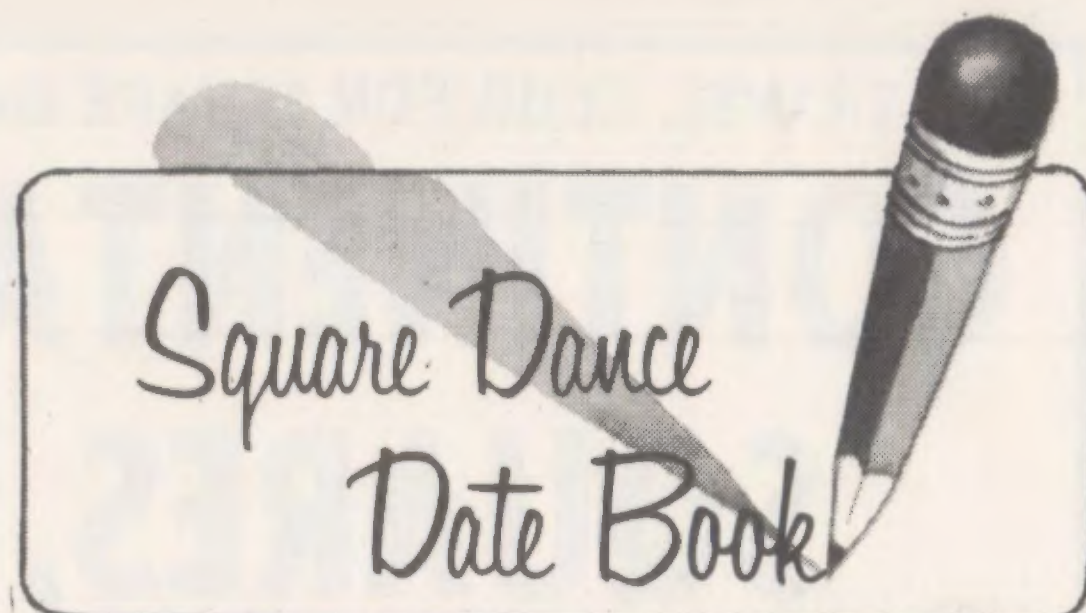
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BIG EVENTS DEADLINE

Following our usual custom, our Directory Listing for the March issue of SQUARE DANCING will be the "Big Events" scheduled for 1974. If your group has planned a festival, convention, or a special affair, send us the "who, what, where and when" so that it can be included in this issue. Deadline for copy is January 1, 1974.



Dec. 6—Single Swinger's Annual Friendship Dance, Lowell Comm. School, Boise, Idaho

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 Dec. 7-9—S/D Vacation Weekend, French Lick-Sheraton Hotel, French Lick, Indiana
 Dec. 14—PSARDA Toys for Tots Dance, Elk's Club BPOE Lodge 315, Stoneybrook, Newport News, Va.
 Dec. 21—Circle R's Annual Christmas Dance, Berkner Hi School, Richardson, Tex.
 Dec. 28—Mid-Holiday S/D Special, YM-YWCA, Lancaster, Ohio.
 Dec. 29—CMSDA Sq. Dance, YWCA, Jackson, Miss.

Dec. 31—Barnlofters Night Owl Dance, Madison Comm. Center, Madison, Tenn.
 Jan. 13-15—Far West S/D Convention, Pocatello, Idaho
 Jan. 17-20—So. Arizona 26th Annual S & R/D Convention, Comm. Center and Sleepy Hollow Trailer Park, Tucson, Ariz.
 Jan. 25-26—K.C. Callers Festival, National Guard Armory, Kansas City, Mo.
 Jan. 25-27—S/D Vacation Weekend, French Lick-Sheraton Hotel, French Lick, Indiana
 Jan. 27—Swing Thru's Annual Marshall Flippo Dance, Bayard, New Mexico



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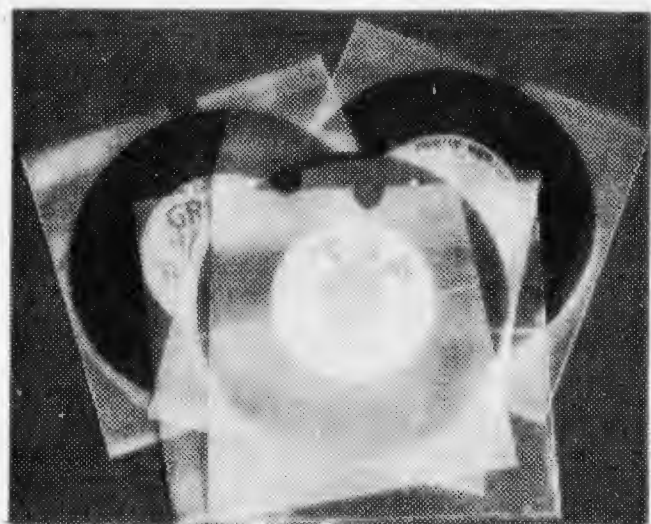
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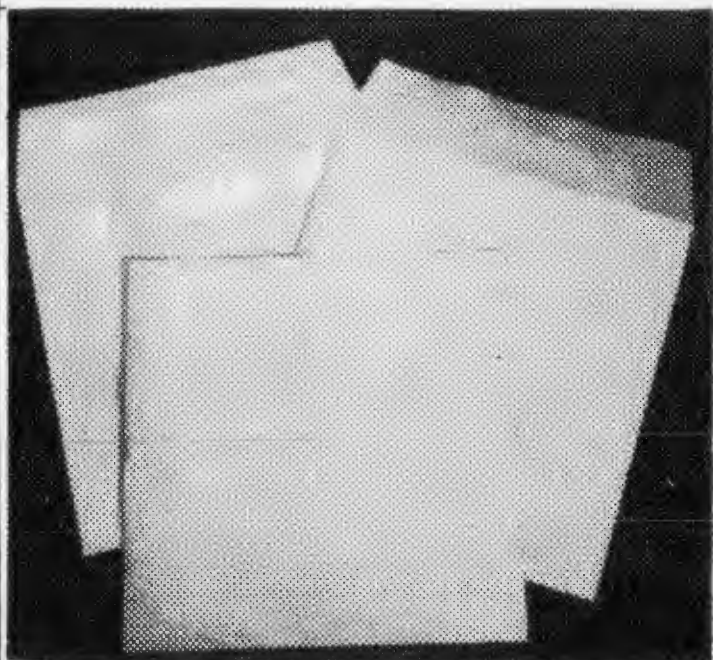
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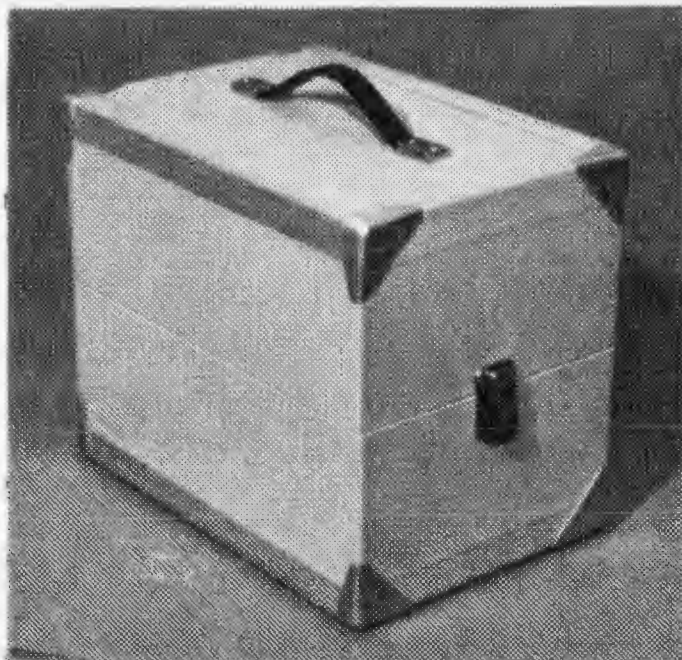
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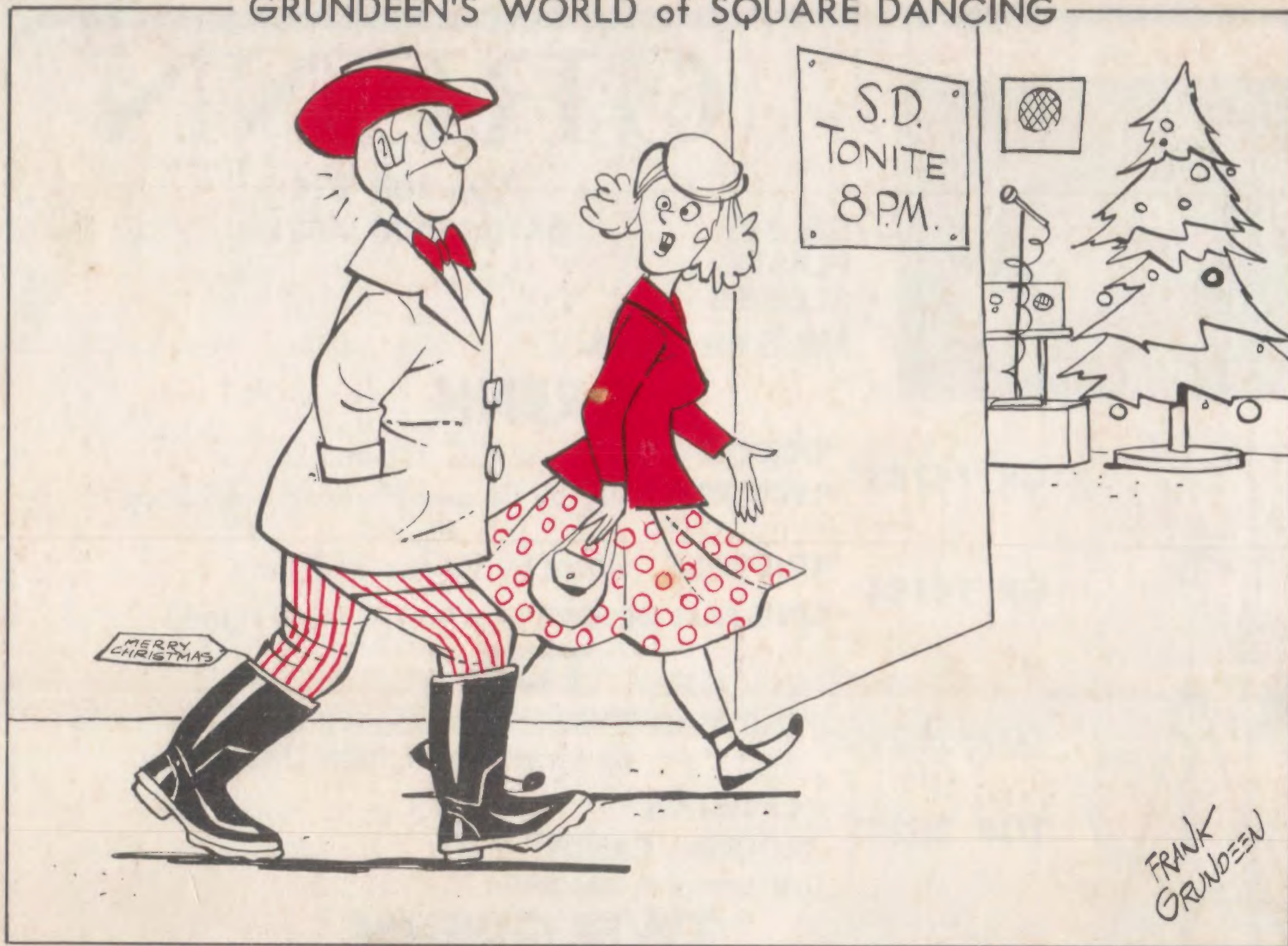
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